

# The Musical World.

**SUBSCRIPTION:**—Stamped for Postage, 20s. per annum—Payable in advance, by Cash or Post Office Order,  
to **BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

**VOL. 34.—No. 14.**

**SATURDAY, APRIL 5, 1856.**

**PRICE 4d.  
STAMPED 5d.**

**ROYAL ITALIAN OPERA.**—Mr. GYE begs most respectfully to announce that he will during the present Season give the Opera at the **ROYAL LYCEUM THEATRE**, and trusts that his arrangements, affected as they are by the late sudden and dreadful catastrophe, may meet with the kind and indulgent consideration of the subscribers and the public. It has been Mr. Gye's chief aim to keep intact the company of great artists which he had already engaged for the Royal Italian Opera, Covent-garden, and he has succeeded in doing so. The engagements for the Opera are:—Madame Gris, Mlle. Didie, Madame Tagliacoe, Madame Jonny Ney, Mlle. Moral, and Madame B-sio; Signor Mario, Signor Tamberlik (for a few nights only previous to his departure for Rio Janeiro), Signor Gardoni, Signor Graziani, Signor Luchesi, Signor Tagliacoe, Signor Polonini, M. Zelter, Signor Soldi, Signor Met, Herr Fornes, Signor Ronconi, and Signor Lablache. Director of the Music, Composer and Conductor, Mr. Costa. For the Divertissements:—Mlle. Esper, Mlle. Comba, Mlle. Emma, Mlle. Jena, M. Desplaces, and Mlle. Cerito. To the above ladies and gentlemen Mr. Gye feels he ought thus publicly to express his most grateful thanks, for they have one and all, in the most kind, the most unhesitating, and in the most generous manner, made modifications in their engagements for this year, both pecuniary and otherwise, without which it would have been impossible for him to have given an Opera supported by such artists in so small a theatre. The following opera will be performed during the season, viz.:—Rigoletto, La Gazza Ladra, Otello, Il Trovatore, Matrimonio Segreto, Il Barbiere, I Puritani, Norma, Lucia, La Favorita, Fidelio, Don Giovanni, Il Conte Ory, L'Elisir d'Amore, Don Pasquale, Lucrezia Borgia, and Verdi's new opera La Traviata. The Orchestra and Chorus will be suited to the size of the theatre, and be composed of the best performers.

**SUBSCRIPTION.**—As the accommodation of the Lyceum Theatre is necessarily very limited, Mr. Gye would feel greatly obliged if these ladies and gentlemen wishing to subscribe would at once kindly signify their intention to him, in order that he may apportion the Boxes and Stalls with as little delay as possible. The Subscription will be for forty nights, commencing on Tuesday, April 15. Boxes, £200 and upwards; Stalls, £35. Full particulars will be duly announced.

Mr. Gye begs to state that it is his intention to build a new Opera House, with Concert Hall and other accessories, and that he will shortly have the honour of submitting his plans for public inspection.

**HER MAJESTY'S THEATRE.**—It is respectfully announced that Her Majesty's Theatre will RE-OPEN EARLY IN MAY. Engagements of great interest have been effected, both in Opera and Ballet, and the best exertions will be made to make the arrangements worthy of the occasion. The Prospectus will shortly be issued.

**DRURY LANE.—ENGLISH OPERA.**—The unprecedented ensemble afforded to the public in the representation of Verdi's celebrated opera "Il Trovatore," or the Gipsy's Vengeance, Balfe's "Bohemian Girl," and Donizetti's "Daughter of the Regiment," has been universally acknowledged by the largest audiences ever assembled within the walls of an English Opera House. The directors, therefore, have the honour to announce, that these three operas will continue to be performed during the next week. On Monday, Wednesday, Friday, and Saturday, "Il Trovatore," and on Tuesday and Thursday, "The Bohemian Girl." To conclude with, every evening, "The Daughter of the Regiment." Lucy Escott, Miss Fanny Huddart, Miss Dyer, Mr. Augustus Braham, Mr. Henry Haigh, Mr. Mauvers, Mr. Henri Drayton, Mr. Durand, Mr. S. Champion, &c. Auber's admired opera, "Fra Diavolo," is in active preparation, and will be presented with the same regard to completeness in every department.—Reduced prices as usual. Stalls, 4s.; Dress Boxes, 3s.; First Circle and Pit, 2s.; Upper Circle and Amphitheatre, 1s.; Gallery, 6d. Private Boxes, 10s. 6d., £1 1s., and £2 2s.

## UNDER THE IMMEDIATE PATRONAGE OF

HER MAJESTY THE QUEEN,

HIS ROYAL HIGHNESS THE PRINCE ALBERT.

HER ROYAL HIGHNESS THE DUCHESS OF KENT.

HIS ROYAL HIGHNESS THE DUCHESS OF CAMBRIDGE.

**MR. BENEDICT** has the honour to announce that his **ANNUAL CONCERT** is fixed to take place at Exeter Hall on Wednesday, May 21st, upon the same grand scale as those of former years. Mad. Jenny Goldschmidt Lind and M. Otto Goldschmidt have most kindly consented to perform on this occasion, on their return from the provinces. Reserved Seats, One Guinea. Unreserved Seats, 10s. 6d. The places will be appropriated according to priority of application, and no more tickets will be issued than can be conveniently accommodated. Applications for tickets to be made to Mr. Mitchell, Royal Library, 33, Old Bond-street.

**THE SONGS OF SCOTLAND.**—**MR. ANGUS FAIRBAIRN** and **THE MISSES BENNETT** are now making Engagements for the Summer Season.—Address, 29, Gulliford-road, Greenwich.

14

## W. H. HOLMES'S FIRST PIANOFORTE CONCERT

at the Hanover-square Rooms, Wednesday morning, two o'clock. W. H. Holmes will perform his new Romance, "Whispering Music;" several of his pupils will also assist. Choice Vocal Music by Miss Dolby, Miss Amy Dolby, Mr. Regaldi, Mr. Walworth, and Mr. G. Dolby. Solo, violin, "Chacone," Bach, Mr. H. Blagrove. Conductors, Messrs. S. J. Noble and Land. Remaining Concerts May 21 and July 2. Tickets:—series, 14s.; single Concert, 6s.; all reserved; to be had only of W. H. Holmes, 36, Beaumont-street, Marylebone.

## PROGRAMME of Mr. WM. STERNDAL BENNETT'S

**FIRST PERFORMANCE** (12th annual series) of **CLASSICAL PIANOFORTE MUSIC**, at the Hanover-square Rooms, on Tuesday evening, April 8, commence at half-past 8:—Duo, piano and violin, Mozart; Sonata, piano, Bach; Canonet, Voi che Sapete, Mozart; Quintett, pianoforte, oboe, clarinet, horn, and bassoon, Beethoven; selections, pianoforte, W. S. Bennett; songs, W. S. Bennett; Duo, violin and piano, Beethoven. Vocalist, Madame Clara Novello; violin, M. Saindon; oboe, Mr. Nicholson; clarinet, Mr. Williams; bassoon, M. Beaumann; horn, Mr. Harper; pianoforte, W. S. Bennett. Subscription tickets for the three performances, one guinea. Subscribers' extra tickets, 7s.; single ticket, 10s. 6d. Tickets to be had of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square; of Messrs. Leader and Cock, 63, New Bond-street; and of the principal music-sellers. The remaining performances will take place on Tuesdays, May 6 and June 3.

## HUGH KUHE'S EVENING CONCERT, Town-Hall,

Brighton, April 11th.—Madame Gassier, Mrs. Lockey, M. Gassier, Mr. Swift, Signor Regondi, and Herr Kuhe, will perform. Conductor, M. E. de Paris.

## MR. WALTER MACFARREN'S FIRST CHAMBER

**CONCERT**, Monday evening, April 7, at 27, Queen Anne-street, when he will perform W. S. Bennett's Chamber Trio, selection from Handel's suites de piéces, Beethoven's Sonata Appassionata, his own Violin Sonata in D, Bianca and Gaiezza; also with Mrs. John Macfarren, Mendelssohn's Allegro Brillante. Violin, Mr. Watson; violoncello, Mr. Aylward; vocalist, Miss Dolby. Tickets 7s. Leader and Cock, 63, New Bond-street, and of Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

## MRS. JOHN MACFARREN begs to inform her Pupils

and Friends, that her two Annual Matinées of **PIANOFORTE MUSIC** will take place at the Beethoven Rooms, Queen Anne-street, on Saturdays, May 17 and June 14, when she will be assisted by M. Saindon, Signor Piatti, and other distinguished artists.—Tickets at Ebers's Library, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Gloucester Gate, Regent's Park.

## RÉ-UNION DES ARTS.—The Subscribers are informed

that the second Soirée Musicale will take place on Wednesday next, April 9th. President, Sir George Smart. The following artists will have the honour to appear on this occasion:—Vocalists—Mlle. Seitzel, Mad. Willert, Mlle. Corelli, and Signor Bianchi. Instrumentalists—Messrs. Saindon, Goffric, Hill, Hansmann, Belletti, and Alexandre Billet. Subscription tickets may be had of Messrs. Cramer, Beale, and Co.; Boosey and Sons; and at the rooms, 76, Harley-street. C. Goffric, manager.

## THE NEW PHILHARMONIC SOCIETY has much

pleasure in announcing to the subscribers and the public, that Mr Otto Goldschmidt and Madame Jenny Goldschmidt Lind have most kindly consented to perform for the Society: Mr. Otto Goldschmidt will perform on the Fourth, and Madame Jenny Goldschmidt Lind at the Fifth Concert of the season. Conductors, Mr. Benedict and Dr. Wylde. Subscription for the series—reserved seats, £2 2s.; professional subscribers, £1 1s. The first Concert will take place on Wednesday, April 2. Subscribers' names received by Messrs. Cramer, Beale, and Co., 201, Regent-street; and by Messrs. Keith, Prowse, and Co., Cheap-side. WM. GRAEFF NICHOLLS, Hon. Sec.

## DR. MARK AND HIS PUPILS will perform Monday,

Tuesday, Wednesday, April 7th, 8th, 9th, at Stourbridge; 10th, 11th, 12th, at Tewkesbury; Monday, and during the week, April 14th to 19th, at Kidderminster; 21st, 22nd, 23rd of April, at Gloucester; and 24th, 25th, 26th of April, at Worcester.

## HERR KUHE begs to acquaint his Patrons, Pupils, and

Friends, that he will return to Town on the 12th of April. Herr Kuhe has Removed from Margaret-street to 12, Bentinck-street, Manchester-square.

## MR. AGUILAR has removed from 68, Upper Norton-

street, to 151, Albany-street, Regent's Park.

**MISS STEELE**, Professor of Singing at the Royal Academy of Music, and Associate of the Philharmonic Society of London, 27, Southampton-place, Euston-square. This announcement has become necessary in consequence of a lady bearing the same name (without prefixing her Christian name) having recently entered the musical profession.

**MADAME ENDERSSÖHN** has arrived in London for the Season.—Residence, 5, Walton Villas, Brompton. All applications respecting engagements, &c., to be addressed to Hargrave Jennings, Esq., 120, Pall Mall.

**MR. LAMBERT** (of York Cathedral), Vocalist, Bass, is open to accept engagements for Oratorio or Concert, in or out of London.—Communications to be addressed to his residence, 51, Union-terrace, York.

**MR. AND MADAME R. SIDNEY PRATTEN**, Professors of the Flute, Guitar, and Concertina, 131a, Oxford-street, where may be had the whole of *Mad. Pratten's* publications for the Guitar, consisting of 50 Songs, at 1s. 6d. each, and 24 Divertissements at 2s. 6d. each. Catalogues may be had on application.

**MISS HUGHES (R.A.M.)** Vocalist, 69, Great Queen-street, Lincoln's Inn-fields.

**CREMONA VIOLINS**.—For SALE, a remarkably fine and handsome VIOLIN by JOSEPH GUARNERIUS; also three by Stradivarius, Amati, and Bergonzi; and a fine Tenor and Violoncello by Joseph Guarnerius. Apply at 17, Edward-street, Portman-square.

**PIANOFORTES**.—OETZMANN and PLUMB beg to inform Music-sellers and Professors that in consequence of their having made great improvements in the manufacture of their instruments, substituting machinery for manual labour, and taking advantage of the new Patent Steam Drying processes, are enabled to offer to the Trade superior Pianofortes in Grands, Semi-Grands, and Cottages, in all variety of woods and designs, at considerably reduced prices. Illustrated Lists sent on application, or a visit to their Manufactory will prove the great advantage secured. 6, Great Russell-street, Bloomsbury. Manufactory, Chancery-street, Tottenham-court-road. Alexander and Co.'s Harmoniums at trade prices.

#### MENDELSSOHN SCHOLARSHIP.

#### THE MENDELSSOHN SCHOLARSHIP

Fund having now reached an amount which enables the Committee to carry out, in some measure, the object originally contemplated, they have resolved to institute a Mendelssohn Scholarship. The dividend upon the sum now invested will only allow of one Scholarship at present.

The Committee of the Royal Academy of Music have consented in the most liberal manner to co-operate with the Committee of the Mendelssohn Scholarship Fund in giving instruction to the Mendelssohn Scholar. Therefore, Candidates are invited to compete for the first Scholarship. The Scholar to be elected according to the following conditions:

The age of the Candidate is to be not under fourteen nor above twenty years; only male Candidates can be admitted.

They must be natives of Great Britain, and possess a talent for composition.

The election of a Scholar to be for one year, subject to renewal.

The Board of Professors, with the sanction of the Committee of the Royal Academy of Music, have consented to examine the Candidates, and will return the names of two, from whom the Mendelssohn Committee will elect one.

The competition for the first scholarship will be in the third week of June next; the Candidates are requested to send in their applications to Cipriani Potter, Esq., the Chairman of the Royal Academy of Music, Tenterden-street, where further particulars may be obtained.

By order of the Committee,

CHARLES KLINGEMAN, Hon. Secretary.

London, 2nd April, 1856.

**MUSIC and BERLIN WAREHOUSE**.—To be Disposed of by Private Treaty, a Business in the above line, established in the year 1836, and yielding from £200 to £300 per annum, capable of being very much increased. Situation in a large town of 40,000 inhabitants.—For particulars apply to Messrs. Chappell, 50, New Bond-street; and to the Office of the "The Musical World," 28, Holles-street, Oxford-street.

#### DR. MARK'S GRAND NATIONAL MUSICAL

PROJECT to establish "Musical Conservatoires" in every town and city of this country, either separate or attached to National Schools, thus to bring Music within the reach of all classes of society, but especially to encourage and promote musical talent among the rising generation, not only as an element of education, but also as a happy and congenial recreation, and as an attraction and a blessing at home.

God save the Queen.

Vive l'Empereur.

**NEW BARITONE SONGS**.—The Grasp of a Friend, written by Wm. Jones, the music by Donizetti; Friar Tuck's Chant, written by William Jones, the music by Edwin Ransford; My Friend and Old Companion, written by J. E. Carpenter, the music by Edwin Ransford; Honesty's the Best Policy, written by J. E. Carpenter, the music by W. H. Montgomery. Price 2s. each. London, Campbell, Ransford, and Co., 53, New Bond-street. N.B. Mr. Ransford's Annual Concert and Dramatic Performance at the Haymarket Theatre will take place on Wednesday, April 16.

**JOHN ANDERSON MY JO**.—Scotch Air.—Varied for the Pianoforte (Fasle), by R. Andrews. 2s. Sent postage free. 84, Oxford-street, Manchester.

**BEETHOVEN'S GRAND MASS IN D**.—Pianoforte Score. A corrected and revised new edition, in 8vo., elegantly bound in cloth, price 8s. Sent, postage free, to any part of the United Kingdom. Schott and Co., 159, Regent-street, London.

**LUCIA DI LAMMERMOOR**.—A new Fantasia, introducing Favourite Airs from this Opera, arranged by Jules Brissac, has just been published by Duff and Hodgson, 65, Oxford-street. Price 3s.

#### TO PARISH CHOIRS AND CHORAL SOCIETIES.

New Te Deum and Jubilate in A, very easy, price One Shilling; New Te Deum and Jubilate in G, very easy, price One Shilling. Composed and arranged for Four Voices, with Organ, Pianoforte, or Harmonium accompaniment, by W. H. Birch. Each service sent postage free on receipt of 12 postage stamps. Address W. H. Birch, Amersham, Bucks.

**VOCAL MUSIC**.—Gratis and Postage Free.—Just issued, a new edition of Robert Cocks and Co's Catalogue of Vocal Music, being the most extensive list of modern songs, duets, glees, &c., extant. Address to the publishers, Robert Cocks and Co., New Burlington-street.

**NEW BALLAD**.—"Look up." By W. T. Wrighton (composer of "The Postman's Knock," &c.); words by L. M. Thornton, 2s. "Words and music combine in the expression of the cheerful sentiment of the title."

**NEW BALLAD**.—"The heart should have some tuneful strings." Music by W. T. Wrighton (composer of the "Postman's Knock," &c.); words by M. E. Berry, 2s. "A song which will make Mr. Wrighton still more of a favourite with the admirers of melody."

**J. W. HOBBS'S LATEST BALLADS**.—I come from the Spirit Land—She was Sister to the Angels—Footsteps of Angels—The Reapers and the Flowers—I heard thy fate without a tear—Far, far away at sea—The Soldier's Love—Stars of the Summer Nights—and I'll Whisper to thee: 2s. each.

**W. T. WRIGHTON'S LATEST BALLADS**.—Look up—The Heart should have some Tuneful Strings—Prayer—Smiles and Tears—The Postman's Knock—Change—Like a Flower—Winter's Warm Fireside—Orphan's Lament—Sweet Spring—and the Brightest Flower: 2s. each. London, ROBERT COCKS and CO., and of all music-sellers.

**PEACE! PEACE! PEACE!**—A New Song, 2s.; illustrated, 2s. 6d. The furor excited by "The Postman's Knock" will be prolonged by this new composition—worthy of the popular writer and composer of that unrivalled song.

**THE HEIR THE CHILD OF FRANCE**. Song (in honour of the birth of the Prince Imperial.) Poetry by J. E. Carpenter, Esq.; Music by J. W. Hobbs, Esq. 2s. "An elegant national tribute to the fortunate alliance between two great nations."—London: Robert Cocks and Co., New Burlington-street, music publishers to their Majesties Queen Victoria and the Emperor Napoleon III.

Now publishing.

**DR. MARK'S** entirely new, simple, effective, and highly approved System of Musical Education, entitled "THE MUSICIAN," in which the whole elements of music are condensed in twelve easy, complete, and progressive studies for the pianoforte, together with five progressive pieces of music, and an addenda containing the principles and compass of every musical instrument in existence. To subscribers One Guinea, to non-subscribers Twenty five shillings. In numbers 2s. 6d. each the twelve numbers, without the addenda, which is only supplied to subscribers for the whole work. Ladies and gentlemen who would wish to subscribe for this work may leave their application addressed to Dr. Mark, care of Messrs. Boosey and Sons, 28, Holles-street, Oxford-street, London.

**BEETHOVEN'S Thirty-two Sonatas for the Piano**, in two volumes, with Portrait and the Composer's Biography, price 20s. Mozart's original Piano works, in two volumes, with Portrait and the Composer's Biography, price 20s. Sent carriage free. A wonder of cheapness, being the sheet about 1½d. Apply to the Universal Circulating Musical Library, 86, Newgate-street, London.

**LOWE'S VARSOVIANA**. Price 1s., free by post. Edinburgh, Paterson and Sons.

**NEW COMPOSITIONS for the PIANO**, by Edouard de Paris. "Louise," Galop brillant, op. 6. "Un Sourire," Caprice, op. 7. London, Wessel and Co.

**LA TRAVIATA VALSE**, by Montagne, on Verdi's celebrated Opera, is published this day, superbly illustrated in colours, price 4s. Also all the Music from the same Opera. Boosey and Sons, Musical Library, 28, Holles-street.

**G. A. OSBORNE'S Mi manca la Voce**. A popular and effective transcription of the celebrated song from Rossini's *Mosè in Egitto*. Price 2s. 6d. Boosey and Sons, 28, Holles-street.

## THE NATIONAL GALLERY—SIR C. EASTLAKE'S PURCHASES.

To the Editor of the Musical World.

"Sir C. Eastlake is the man who does every thing, directs everything; it is no wonder, therefore, that everything should be done in the strangest manner."—*The late Mr. Hume; Debate on the National Gallery, March 8, 1855.*

SIR,—The reinstallation of Sir C. Eastlake as Director of the National Gallery demonstrates that among the things which, though often reiterated, have not been sufficiently learned, stands the history of his mismanagement of that institution. For, otherwise, his reappointment to a post identical, save in name and its *quintupled* emolument, with that from which he had twice been driven, could scarcely, even in this land of tame submission to misgovernment, have been tolerated.

In February, 1847, the trustees absolved themselves and him from the charge of having, in the preceding vacation, damaged several of the public pictures. Within that same year Sir C. Eastlake resigns the keepership. This was the first secession. In 1850 he obtained the Presidency of the Royal Academy, and "in virtue of that office," as the phrase is, returns to power at the National Gallery, as the professional trustee. In 1853, a committee of the House of Commons sat to investigate charges against the trustees of further damage to the national collection. On the 17th of April, 1854, Sir C. Eastlake writes a letter (*Min. of Trustees, 1853-5, p. 16*), for the information of his colleagues. "It has for some time," says he, in that letter, "been my intention to take no part in any proceeding of the National Gallery connected with its main objects. I wish it to be clearly understood that it is not my intention to interfere in any way in future with the concerns of the National Gallery." Had Sir C. Eastlake maintained this pledge, the apparent self-denial might have been accepted as some atonement for "the strange manner in which he had done everything, directed everything," during his two periods of office. But for our misfortune and his, experience was lost upon him. In defiance of his pledge "not to interfere," he again "interferes with the concerns of the National Gallery." His purchase of the "Adoration of the Magi," though but an inconsiderable item of his official transgressions, was, perhaps, the foreshadowing of a speedy termination to his power, to render himself a standing object for public animadversion, and the English people a laughing-stock for the world.

I will not insist upon Sir C. Eastlake's mutilation of the finest of our Claudes, "The Queen of Sheba," and other precious works; mutilation deplored by all men of refinement, denounced by the concurrent voice of the witnesses examined by the committee of 1853; and, though at first denied, yet ultimately before that committee, by Sir C. Eastlake himself, confessed; but, as a subject more directly opposite to the latest scandal at the Gallery, the purchase of the "Adoration of the Magi," I purpose to remind the public that that ignoble and vamped-up work is not the only purchase of the kind, by several, chargeable to the present director. I must, however, before enumerating the purchases to which I would direct public attention, establish two points.

First, I waive the question of excessive cost, and of nomenclature. Who, when discussing the works of antiquity, ever asks for the name of the artist? Who in discussing *them*, insists upon that kind of "authenticity" which officialism, "out of the simplicity and credulity which is native to it," expects us to gulp as the sole criticism, genuine and infallible? With regard to the works of antiquity we demean ourselves rationally; reconciled to the necessity of exercising our wits to determine their authenticity by *merit*, for, with regard to them, merit is the only acknowledged gauge of authenticity. This is true criticism; upon this principle I will deal with Sir C. Eastlake's purchases.

Secondly, there have been strenuous endeavours to shift the responsibility for former bad and spurious purchases from Sir C. Eastlake to the "system," as though a professional man, chosen solely for professional objects, and left uncontrolled in the exercise of his functions, could be otherwise than strictly responsible for whatever came within the scope of his profession. As though responsibility could rest with a "system!" The reply to those endeavours is written on every square inch of Mr.

Wilson's "best authenticated in the world," £2,000 worth, the 122 square feet of scoured and repainted canvas, recently imported from Venice, at the "sole recommendation," as the Secretary of the Treasury assures us, of Sir C. Eastlake. But this reply may be objected to as insufficient. I will therefore substantiate to whom belongs the responsibility for each purchase I shall adduce, by official documents, commencing with an appeal from Sir C. Eastlake's defenders, to Sir C. Eastlake himself. "I undertook the office of keeper," he says, in reply to questions 4,393-4 of the minutes of evidence of 1853, "on the understanding that I was to be chiefly consulted respecting the *Italian* masters; my impression was that I should be responsible for *all* purchases made in the gallery, and for cleaning." Again, with respect to the *ex officio* professional trustee, at 6,179, he says, "The trustees could not but be influenced by the judgment of the president of the Royal Academy."

WILLIAM CONINGHAM.

Kemp Town, March 30.

(To be continued.)

## THE DESTRUCTION OF COVENT GARDEN THEATRE.

To the Editor of the Times.

SIR,—I have awaited with patience the termination of the investigation into the cause of the late disastrous fire at Covent Garden Theatre, and I have borne in silence the libellous assertions and more libellous innuendoes unsparingly made against me by some portion of the press. I had determined to "bide my time"—to allow the public to have their say, and all those petty calumniators who are always ready to pursue a man with envy when he is prosperous, and with detraction when they fancy he is "down," to have theirs likewise. I knew that I had an impartial tribunal to which to appeal in the *Times* newspaper, and deeming that the time had now arrived when a statement from me and a vindication of my conduct are due both to the public and to myself, I respectfully but confidently claim to be allowed to plead before the most influential court of public opinion in the world—to hold up my hand in your dock—and to say boldly, "Not Guilty" to all the charges, direct and indirect, preferred against me.

It would be pusillanimous in me to shrink from direct reference to the most current and most malignant accusation against me. It may be sneeringly objected, that "he who excuses accuses himself;" but the aspersions on me in the newspapers have assumed far too definite a form for me to pass them over in silence, and the plain truth must out—that I am either an incendiary or a deeply-wronged and injured man. If I were the cause of the destruction of Covent Garden Theatre, it must either have been by an act of deliberate arson or through culpable negligence. That I am accused of either the one or the other is palpable, I think, from the accompanying extract from *Punch*:—

"Of the Wizard of the North,  
Slog the Tuesday night's renown,  
When he let the gas burst forth,  
And burnt the playhouse down."

Now, this may be sorry doggerel, and only a specimen of the notorious waggeries of Mr. Punch. It may be meant "only in fun;" but fun that in plain English accuses a man whose reputation is his bread of letting gas burst forth and so burning down a theatre is fun of the frog and boy species—it is death to me. Humorous or serious, there cannot be any mistake about the meaning endeavoured to be conveyed by the last two lines. The *Punch* scribe might insinuate with equal jocoseness that I murdered Eliza Grimwood or stole the Royal nursery plate, as that through any act of mine the theatre of which I was a tenant was destroyed. Nor can I afford to pass such a statement by with contempt. In an ordinary comic publication I should look at it as a silly squib; but *Punch* is an institution and an authority, and a line in its columns has often more power for good or evil than a page elsewhere.

I may be wanting in the etiquette of journalism in endeavouring to refute in the pages of the *Times* attacks made upon me in other journals. But what am I to do? Will those papers which have so foully slandered me insert my vindication? And is it not better for me to appeal to one thoroughly impartial and disinterested on either side of the question? What course of redress is open to me, for instance, against the *Spectator*, which, in its number for Saturday, March 8, coolly remarks:—"Covent Garden Theatre is burnt down, and the public, taught by experience, at once suspects the incendiary." Will the writer of that remark deny that the "experience" alluded to is but a reference to the calumny of the "two theatres burnt down under my management," and that I consequently am pointed at as the "incendiary" suspected? And yet, were I to apply to the editor of the *Spectator* to open his columns to my denial, would it not be very probable that my only reward would be a contemptuous inquiry as to



who had accused me by name, and a recommendation to wear the cap if it fitted me? In the *Examiner* again (I quote none but powerful journals), there has appeared a leader, in which, in fervent language, my *bal masqué* is denounced as a scene of the most rampant debauchery and abominable harlotry, and in which it is almost regretted that the "orgie" was not brought to a termination by fire from Heaven, instead of the material element; and by Mr. Douglas Jerrold I am described as "a fire-king enthroned on a tar-barrel, whose reputation will be burnt into the memories of generations."

I have it not in contemplation for one moment to attempt to combat the suddenly virtuous indignation of the Press against *bals masqués* in general. It is not for me to enter into the question of their morality or immorality. Assuming them to be scenes as depraved as the purist of the *Examiner* describes them to be, may I still be allowed to ask whether I invented or even revived this class of entertainment—whether I have been singular in giving *bals masqués*? There have been such balls at Her Majesty's Theatre, at Drury Lane, and at that very Covent Garden where mine took place, and under the auspices of the very manager with whom I am now so unfavourably contrasted. I gave my *bal masqué* with the concurrence of Mr. Gye, doing only what had been done on the same arena many times before, and with the sole and steadfast view of discharging my liabilities to my landlord by the only legitimate means in my possession. I do not think I am at all oversteating the case when I say that for all commercial purposes the ball was Mr. Gye's, not mine. He had at first objected to its taking place; but on my representing to his solicitor that I knew of no other process (owing to the heavy losses I had already incurred) whereby to raise a sum sufficient to pay the balance of the rent outstanding, and on my executing a formal assignment of the proceeds of the entertainment to Mr. Gye, that gentleman, on being again communicated with, gave his consent, on the understanding stated above; and in performance of my part of the contract the whole of the sum received, amounting to £700, and which had been lodged for safety, when the conflagration broke out, at the police station, Bow-street, by my secretary, Mr. Hingston, was, on my written order, handed over to Mr. Gye, and is now in his possession. An incendiary, surely, would have played his cards better than this. I can prove what I have stated by my witnesses and my documents; at the same time I do not wish it in any manner to go forth that I am desirous of bringing charges against Mr. Gye. He had behaved previously most kindly and honourably to me; he had consented to waive our original arrangement, which was only for magic performances and pantomime. He allowed me to give, in addition, dramatic and operatic performances, and he lent me dresses from the wardrobe for the latter purpose.

It has been publicly stated that the verdict of the coroner's jury might have run thus: "Destroyed by a masked ball, produced by puffs of the most deleterious character." Now, I will ask, supposing that the *Bal Masqué* had gone off without an accident, if any such scandalous remark would have been made; or, again, supposing that the neighbouring theatre of Drury-lane had been consumed during a similar entertainment, Mr. E. T. Smith would have been held up to public odium as I have been? The disaster at Covent-Garden might have occurred during the performance of the *Huguenots*, during an oratorio, a free-trade bazaar, or a promenade concert; and I think it is the grossest, the cruellest, the most crying injustice to attempt to fix the responsibility of this calamity, either directly or indirectly, upon me, when there is not the shadow of evidence to convict me even of negligence (for the much-talked of wires of my galvanic apparatus would just as soon—as any tyro in science will confirm—have set the Thames on fire as the theatre), and when by this conflagration I am a most serious loser in character, in purse, and in prospects.

But I am a "juggler," and no lenity is to be shown to the "so-called Wizard," to the mountebank, to the showman. I am a juggler, and accept the balls and basin manfully. I have juggled for many years, with a great deal of success, and have made and lost a great deal of money. It is no idle boast, but a simple statement of the truth, to remind the contemners of the mountebank that I have juggled before most of the crowned head in Europe, and that the showman has been summoned to Balmoral to juggle before her present Majesty. But there is one thing I have always endeavoured to be in addition to a juggler—viz., an honest man. I wish to use no hackneyed sentiment, but I am here to assert my honesty and my manhood, and I will do so against all comers. The "noble lyric temple of Covent Garden" was desecrated by the occupancy of the juggler. Why, when a moneyed tenant could not be found, was the juggler's money so eagerly accepted? Why, so long as he was prosperous, was the juggler bepraised and be-complimented? Why, when fortune for the moment frowns upon him, is he looked upon as the lowest of the low, the vilest

of the vile? Who, when I left the Lyceum Theatre, after an almost unprecedentedly successful campaign, protested against my taking Covent Garden? The press augured a splendid season for me; but I am now unfortunate, and I am now a butt for every scribbler's shaft—sneered at as a Merry-Andrew, or darkly denounced as a "Swing."

My pantomime was, commercially, a failure. I did my best with it, and I did my best afterwards to right myself by operas, by dramas, even by my much abused *Bal Masqué*. Success I did not achieve; but may I be permitted to ask my company, my tradesmen, and my brother managers a few questions? Have my actors or artisans ever gone on half salaries or found an empty treasury on Saturday? Have I ever pandered to aristocratic vices by giving engagements in the ballet, in exchange for subscriptions for stalls and private boxes? Have I ever allowed the rapid wittings of fashion—have I permitted even my own friends to dangle behind my scenes? Have I ever endeavoured to repudiate or to evade one just demand upon me? I kept Covent Garden open for nine weeks, I have wronged no man of one farthing, and I have toiled like a slave to please the public. But on the last night of my tenancy the theatre, by an accident, inevitable and unaccountable, but with which I have no more to do than the man in the moon, is burnt down; and my reward is an accusation of constructive arson, the most unmanly detraction and the foulest abuse.

My unqualified contradiction of public statements made by Mr. Surman and Mr. Marcus Sharpe that two theatres—one in America, the other in Glasgow—had been burnt down while under my control, has already gone forth to the world; that the statements themselves have done me an incalculable amount of injury. Of the unfortunate, and to me utterly ruinous, destruction of the one theatre with which I was connected—the City Theatre, Glasgow—I have already offered explanations; but I should like to remind those charitable persons, who think the conflagration at Glasgow a *primâ facie* case of evidence against me in the burning of Covent Garden, that I had already been the occupant of five London theatres—the Strand, the Lyceum, the Adelphi, the St. James's, and Covent Garden itself, before my last and unfortunate tenancy of that building. I should wish them to remember that I have performed in almost every theatre in the United Kingdom, that I have been the lessee, for a regular dramatic season, of the Theatre Royal, Manchester. That I have performed in all the theatres of the United States of America, and in very many of Germany, Sweden, Denmark, and Russia. If I were the "fire-king enthroned on a tar-barrel" of my detractors, my theatre-burnings would be reckoned by hundreds, not units.

Sir, I have done. I may have transgressed the limits which you may feel disposed to assign to statements such as mine; but in the press lies my only hope of setting myself right with the public. By some journals I have been unjustifiably attacked; but I have no quarrel with the press; to it, in the aggregate, I am under very many and very deep obligations, and I now appeal to its sense of honour, and its sense of justice, with a firm reliance on both to be allowed to clear myself from the ruinous scandals that have been cast upon me.

I am, Sir, your obedient servant,

JOHN HENRY ANDERSON.

To the Editor of the Times.

SIR,—It is with the greatest reluctance that I intrude my private affairs on the notice of the public. It has only been on very rare occasions that I have ever done so. Since the late dreadful catastrophe at Covent-garden Theatre I have been urged by many friends to reply to the numerous paragraphs which have appeared in the newspapers concerning myself; but I preferred—and I hope wisely—to believe that the public would not construe my silence into an assent to the many extraordinary statements which have been published. I feel, however, that a portion of Mr. Anderson's letter, which appears in your impression of to-day ought not to remain without a reply. It is that part which gives the impression—possibly not intended by the writer—that I only gave permission for the *bal masqué* to take place when induced by the offer of Mr. Anderson to appropriate the receipts to the payment of the rent due. The facts are these:—On February 23 I was at Madrid, and there received a letter from Mr. Anderson, requesting permission to give a *bal masqué*, stating he had no other way of paying his rent; I wrote by that night's post, simply refusing permission, without any kind of qualification or terms whatever. The same afternoon I received a telegraphic despatch from Mr. Anderson in these words:—"No craignant pas votre refus sous les circonstances, j'ai annoncé un bal conjointement avec mon bénéfice dans une telle manière que l'un ne peut se passer de l'autre. Je vous supplie donc de donner votre permission, sans quoi vous savez que je suis perdu," signed "Anderson."

To this, within half an hour, I telegraphed this answer:—"Je ne

donne pas permission pour le bal." After this, I was naturally astounded, on arriving at Paris on the following Thursday, February 29, to see by the London papers that Mr. Anderson had persisted in advertising the *bal masqué* all the week. I immediately sent another telegraph in these words: "I cannot permit the ball." On the Sunday I received another letter from Mr. Anderson, containing a most urgent appeal, saying, "I have pledged myself to the public so far that it is impossible for me to retract without ruin to myself;" that he had no other means of paying his rent; begging me "rescind my interdict," and to be allowed to keep faith with the public, &c. Few would, I think, have resisted this appeal. I, unfortunately, did not, and wrote to my solicitor (Mr. Tamplin) to that effect by the post of Sunday, March 1.

Up to this time it will be seen that I had positively refused permission for the ball to take place, without attempting to make any kind of condition of even mentioning the subject of the rent due by Mr. Anderson; but Mr. Anderson having stated to Mr. Tamplin that his sole object in giving the entertainments he had announced was to enable him to pay his rent, it was arranged—and I believe without any opposition on the part of Mr. Anderson—that the receipts of the two nights should be paid over to my treasurer, but with this important proviso, —not mentioned in Mr. Anderson's letter—viz., that a sum not exceeding £400 should be returned to Mr. Anderson to enable him to pay the expenses consequent on the two nights (the profits, in fact, only remaining mine), and that any balance which might remain was to be paid by Mr. Anderson's acceptance at six months, his theatrical property in the theatre remaining as my security. I must add, I never knew of this arrangement until Tuesday, March 4, previous to which, it will be remembered, I had already given permission for the ball.

On Wednesday morning, March 5, I was aroused by the fearful intimation, by telegraph, that Covent Garden Theatre was on fire. I arrived in London, after an absence from London of nearly a month, and was soon applied to by Mr. Anderson for the £400. I said, that the property was burnt which I was to hold as security, but that, as Mr. Anderson was insured for the sum of £2,000, he could give me an order on the insurance-office to receive the amount of my claim, and I would pay him the £400. For what reason I know not, I have not received this order, and consequently I have not paid the £400.

I was, indeed, very much surprised to see in Mr. Anderson's letter any evidence of ill-feeling towards myself, for he has all along acknowledged and expressed himself grateful for the manner in which I have behaved towards him. Had it been my wish to have acted harshly, I had ample power so to do, and, as to the receipts of the theatre, I could, by my agreement, have any night put money-takers at the doors and have helped myself.

I am sorry Mr. Anderson should have introduced my name into a letter which appears essentially to have been written with a view to rebut certain insinuations which have been made against him; but if it will afford him the slightest satisfaction to hear it, I beg publicly to say, that if, from all the extraordinary circumstances connected with the late fire, the dreadful conviction is forced upon me that it was not the result of accident, my suspicions have never for one moment lighted upon him.

I really feel, Sir, that your columns ought not to be encumbered with such details as the above, nor should your readers be annoyed with the recital of such personalities; and my only excuse is that I act in self-defence.

I have the honour to be, Sir, your most obedient Servant,  
Prince's-place, Hart-street, Covent-garden. F. GYE.

MR. FRANK BODDA'S *Soirée Musicale* took place on Monday evening, at his residence in Nottingham-place. The principal vocalists were Miss Poole, Miss Manning, Miss Birch, Miss Bassano, Miss Huddart, Mrs. Weiss, and Mr. Land. The instrumentalists were Mr. J. Stone (pianoforte) and Sig. Regondi (concertina). Mr. Boddà was encored in "La Sposa di Mastro Nicola," and the concert gave satisfaction to a numerous audience.

THE BRADFORD HARMONIC SOCIETY performed Haydn's *Creation* on Thursday, March 27, at the Town-hall, under the direction of Mr. Williams. At the termination of the first part, a purse containing 20 guineas was publicly presented to him by C. H. Smith, Esq., the president, as a mark of their appreciation of his talents and successful labours in the formation and carrying on the Society for three years. This is the second present of the same amount presented to him by this Society. A selection of sacred music was performed on Friday, April 4, at the Assembly Room, Houslow, which was densely crowded by the rank and fashion of the neighbourhood. Mr. G. Pringle presided at the pianoforte. Conductor, Mr. Williams.

## REVIEWS.

- No. 1.—"WHY SHOULD I BE SAD." Composed by Alfred Mellon.  
No. 2.—"I LOVE THE LILIES." Composed by Frank Mori.  
No. 3.—"WHILE MY LADY SLEEPETH." Composed by George Linley.  
No. 4.—"EARL NORMAN AND JOHN TRUMAN." Composed by Charles Mackay.  
No. 5.—"I WATCHED YOU FROM THE SHORE." Composed by G. A. Macfarren.

No. 6.—"FLORENCE VANE." Composed by W. Vincent Wallace.

In No. 1—"Why should I be sad?"—Mr. Mark Lemon, by his lively words, and Mr. Alfred Mellon, by his sparkling music have given satisfactory reasons why the singer who takes this song in hand should *not* be sad. Miss Mary Keeley, too, has proved it over and over again, by her animated public singing—the effect of which so little tends to *sadden* audiences, in theatres and concert-rooms, that they invariably *encore* her.

In No. 2—"I love the lilies"—Mr. Charles Swain (like other poets before him) finds a resemblance between lilies, roses, &c., and certain attributes in the person of his mistress. The music to which Mr. Frank Mori has wedded this apostrophe—like the apostrophe itself—is very pretty and graceful, but not very original. We are unable to say whence any part of the melody is derived; but it all sounds extremely familiar. The accompaniment is neat and musician-like.

In No. 3—"While my lady sleepeth"—with a picture—Mr. George Linley (not for the first time) has laid his mistress to sleep, in "a bower," where (of course)—

"Gentle breezes  
Waft lightly through" the trees

as "she sweetly slumbers." Really, these things have been said so often (in ballads), that we see no reason why they should be set forth again (in ballads), even "from the Spanish." The music is about as original as the words, and begins like the last movement of Bellini's "Tu vedrai sventurata," twisted into 6-8 measure.

The words of No. 4—"Earl Norman and John Truman"—are in Mr. Mackay's most racy manner. The music is unaffected—something, indeed, after the style of our genuine old English melodies.

No. 5—"I watch'd you from the shore"—is a very simple, but at the same time, attractive ballad, sentimental without being of the prevalent *maudlin* cast. It is in Mr. Macfarren's least ambitious manner, and must please generally.

In No. 6—"Florence Vane"—Mr. George Linley (not for the first time) regrets that he has loved somebody. This time he has loved Florence Vane, who appears to have been a jilt—since, near the end, we find that the hopes of the poet "have faded like a dream" (a new idea); and further Mr. Linley bursts out in the following (very passionate) exclamation:—

"O would I ne'er had loved thee,  
Florence Vane! Florence Vane!—"

the repetition of the name of that heartless young lady giving double poignancy to the poet's anguish. To this lyrical love-story Mr. Vincent Wallace has set a melody that charms by its tenderness, and an accompaniment as artistic as it is unpretending.

"Eli"—an oratorio—the words selected and written by William Bartholemew. The music composed, and dedicated to Her most gracious Majesty Queen Victoria, by MICHAEL COSTA.

(Continued from page 189.)

The second part of the oratorio opens with Samuel's "Morning Prayer"—a beautiful song in E flat, for a *contralto* voice. The melody and harmony of this are equally to be commended, although objection may be made to the *false relation* between B natural and B flat (and *vice versa*) in bars 5, 6, 7 of the opening symphony. But this is a mere spot, which, were not the composition otherwise so charming, so tranquilly expressive of Samuel's purity and devotion, would scarcely be worth naming. In the last symphony, too (page 111), we find the harmonised scale of E flat—first with a tonic pedal for voice and bass, and then without the pedal, the scale in the bass to new harmony—both monotonous and insipid. This is another spot.

The following scene—after a good deal of accompanied recitative and *renphassage* of no great character or interest—leads to a

graceful trio in A, for Hannah, Samuel, and Elkanah ("Thou shalt love the Lord"). The theme, led off by the tenor voice, is answered a fourth below by the *contralto*, and then in the octave by the *soprano*. A peculiarity of this trio consists in the subject being made up of fourteen bars—which, however, has an awkward effect, since it necessitates the addition of two extra bars to conduct it from the tonic to the dominant; and disappoints the ear by the full cadence arriving two bars too early. This occurs thrice, and always in the same unsatisfactory manner. We have no objection to irregular rhythms; but they should be ingeniously hidden, otherwise they perplex rather than please. The rhythmical treatment of the *coda* ("I will love the Lord"—page 117) is also irregular—a superfluous bar putting off the full cadence at the end of each section of the melody. The trio, however, has the merit of being *voiced* to perfection; and, though we cannot admire its construction, is likely to please the majority.

More *remplissage*—in which Eli blesses Elkanah and Hannah, and, at the same time, modulates from D into F, in a manner somewhat vague—leads to an unaccompanied quartet, in the last-named key ("We bless you in the name of the Lord," which is neither more nor less than the organ voluntary preceding the overture at the beginning of the oratorio. We cannot discover much character—nor any *melody*, properly speaking—in this; but it goes well for the voices, and, if sung in tune (and, above all, *softly*), is sure to please certain quidnuncs, who find everything good that is slow, subdued, (and, above all, *unaccompanied*).

The next piece is long and important, containing some of the strongest, and some of the weakest music in *Eli*. It begins with a very long march in C, with a *trio* in F, and a loud *coda* after the approved fashion. We consider this march rather common-place for its pretensions. The subjects are trite, and are both reminiscences of themes in Mozart's *Figaro*—the march, of a passage in the first *finale*; the *trio*, of the barber's first song. The whole is sprinkled with suspensions, which seem to have dropped in by accident, but which are evidently introduced because the march, being a sacred march—a march of Israelites—must have suspensions, suspensions belonging essentially to the sacred style of music. And so, at every close (and half close) we detect the interval of the fourth suspended over the interval of the third—the effect of which is as puerile as it is bag-wiggish. The march, moreover, is just twice as lengthy as it is interesting. To it—with the interruption of more of that eternal recitative (*Eli* urging the Israelites to battle)—succeeds an elaborate chorus in two parts and in G minor ("Hold not thy peace"), the first part solemn and slow, the second ("So persecute them with thy tempest") a fugue, with florid accompaniments for stringed instruments, à la Mendelssohn. The opening of this chorus has a grandeur about it; but the modulations are vague and excessive. The fugued movement (although no more strictly a fugue than either of its predecessors—containing as many full closes, as little elaboration, almost as much *remplissage*, and no *stretta*, or *squeeze*), is the most vigorous, effective, and indeed admirable piece in the entire work. The subject is fine (in the Händelian vein); and the florid accompaniment, developed with infinite skill, sets it off to infinite advantage.

After a long *pedale* on the dominant, in which the third and fourth bars of the first theme are worked, the interest begins to flag. The return to G minor, with the first four bars of the theme, only gets the composer into trouble, from which he is obliged to relieve himself (page 137, lines 2, 3) by a desultory progression of full chords, where the subject is abandoned, and we are brought from the key of D flat to another *pedale*, on the dominant of the relative major. This sounds very feeble after the other, is soon rejected, and unexpectedly leads us back to our old friend the march, now given in unison to the voices, in a new key (B flat), and accompanied (*strepitoso*) by the full orchestra. The march is gone through in this manner—but, with the omission of the *trio*, which abbreviation, however, is atoned for by an orchestral symphony (after the voices cease) where the same tune (the march—not the *trio*) dies gradually away into silence, thus bringing the whole to a conclusion by no means brilliant—which is a pity.

BRUNSWICK, 31st March.—(From our own Correspondent).—Last week was marked by various musical performances worthy of notice. In the first place, the Ducal Chapel most worthily concluded, on Thursday, the series of its *Symphonie-Concerte* for this year. Herr Ferdinand Hiller, *Capellmeister*, from Cologne, who had undertaken the direction of the concert, produced his overture to *Ein Traum in der Christnacht*, and his symphony *Es muss doch Frühling werden*; he performed, also, a pianoforte concerto of his own composition. Lastly, the programme included Weber's masterly overture to *Euryanthe*. With regard to Herr Hiller's compositions, of which we had previously received a very favourable account, the opinion of the assembled audience, consisting mostly of excellent judges of music, was decided during the concert, as was proved by their frequent applause. We never joined, indeed, in an opinion with greater delight and a more intimate conviction than we did in this case. A great many specimens of *tone-poetry* (*Ton dichtungen*)—if indeed we can call them *tone-poetry*—have been presented to us in the course of the present as well as of the past year, but they left nothing for our feelings and our mind save a sentiment of wild discomfort and disconsolate emptiness, and, consequently, a painful longing after some fresh vivifying oasis in the wide and barren sandy desert. To this oasis has the genius of Herr Hiller conducted us, by offering to our notice creations distinguished by profundity and clearness of thought, carried out in a masterly and invariably correct manner, and marked, lastly, by an admirable and noble instrumentation, free from all straining after mere effect. These compositions, without ignoring the present, are connected, in all their attributes, with a period of art, whose productions and influence a more modern race of dwarfs would willingly consign to oblivion, in order to pass for Titans themselves. Into what details shall we enter, after having thus recorded our opinions? We have already given the reader to understand that Herr Hiller's compositions have nothing to fear from the most searching critical examination; we are, moreover, contented with that answer which our heart gives to our question. We will only especially say thus much, that, in the symphony, we assign the first place to the noble adagio, so full of profound feeling. The pianoforte concerto, a concerto in the highest sense of the word—that is to say, a work of art not made up of a thousand eccentric leaps and jumps, destitute of all inward sentiment—was executed by Herr Hiller, in addition to great technical perfection, with a grace and depth of feeling such as are not to be found among modern virtuosos with few exceptions (one of these exceptions, an artist holding a prominent position, both as composer and virtuoso we may proudly boast of having among us). The performance of the *Capellmeister* was faultless, and we can, therefore, not do otherwise than conclude this account with the wish that the *Symphonie-Concerte* of next year may begin in the same manner as those of the present year have ended. I will only add, that, after the concert, an entertainment was given by the members of the orchestra and several lovers of art in honour of Herr Hiller, and that, in the course of the evening he was presented with a laurel wreath. May he look upon it not only as a most appropriate emblem of his talent, but as a memento of the high artistic enjoyment he has afforded the public of this town.

MISS ELLEN CONRAN.—(From a Correspondent).—This young lady, a native of Ireland, appears to have achieved a genuine success in Italy. The Perugian correspondent of the *Florence Scaramuccia*, writing under the date of January 19th, says:—

"Miss Ellen Conran, as *contralto prima donna*, in the opera of *Stella di Napoli*, won, from the first evening, the sympathy of the public. This admirable young artist played the part of Olimpia with delicacy and dignity. Many and sincere were the plaudits and praises of the audience. Her acting is very dignified, and suitable to the character of princess, lover, and spouse; her beautiful countenance attracts every beholder; the public feels the power of beauty when combined with talent; to this add her graceful delivery—her thorough knowledge of music—her excellent style of singing—her delicate feeling—and we must not wonder if this charming foreign artist were to win the



sympathies of all Italy as she has already won those of our most distinguished Perugia, which has so warmly and enthusiastically applauded her. We strongly recommend Miss Ellen Conran to advance courageously in the career she has so auspiciously begun; let envy do its best, every well-meaning and noble mind will encourage her in her glorious task. If advice of ours would not be displeasing to her, we think she would be heard even to greater advantage as *mezzo soprano*; then her voice would acquire still greater sentiment and power. We only express the ardent desire of her numerous admirers."

The same writer, in a letter of the 2nd February, speaks of her even more highly in Vaccai's opera of *I Capuletti e Montecchi* which was played for her benefit. Miss Conran has been equally successful in other towns, and has signed an advantageous engagement with the manager of the theatre at Florence. [Hurrah for native talent!—Ed.]

TORQUAY.—A sacred concert was given on Friday, by the Choral Society, which was numerously attended. Mrs. Fisher presided at the piano; Mr. Wray was conductor. Miss Pepprell, Miss Bayly, Miss Eales, Master Larwill, Mr. Butland, Mr. Hicks, Mr. Chenoweth, and Miss Cove were the vocalists.

LEEDS.—(From our own Correspondent.)—The Musical Union gave its fourth dress concert on Monday. The vocalists were Mad. Weiss, Mr. and Mrs. Lockey, and Mr. Hatton. The band was under the direction of Mr. Burton. The programme included the overtures to *Masaniello*, *Oberon*, and Hatton's *Henry the Eighth*, the latter directed by the composer, who alternately indicated the time with the bell hammer, and performed on a set of bells, introduced into the overture. The singers exerted themselves to the utmost.—An opera company—the bills say from Drury-Lane theatre—has been giving mutilated versions of *Lucia*, *Elisir d'Amore*, *La Sonnambula*, *Guy Mannering*, *Maritana*, &c., at the theatre, in Hunslet-lane, with moderate success. The party includes Madlles. Lanza, Adami, Messrs. Herbert, Corri, Manley, &c.

Mr. James Anderson, the comedian, has been "starring," in company with the talented Miss Elsworthy, at the Princess's theatre during the week. Their acting has been greatly applauded by very full houses.

Mr. Willert Benle has been visiting various towns in the West Riding, this week, to make arrangements for some open-air concerts to be given by Jullien and his band in May and June.

WOLVERHAMPTON.—Dr. Mark and his Pupils.—The Easter concerts given by Dr. Mark and his band of musical prodigies, in the Corn Exchange, in this town last week, proved a decided success, drawing large audiences. As other attractions during the holiday week went down, that of Dr. Mark's concerts proportionately rose. On Friday evening he had a "crowded house," and among the visitors present was E. Perry, Esq. (the mayor), who was so pleased with the performances of the juvenile band, and so convinced of the value and excellence of the system which could produce such ability in such young heads, and musical dexterity in such young arms and fingers, that he has since forwarded to Dr. Mark a written testimonial in favour of the system, and its very clever and praiseworthy author—a document which will, no doubt, receive the signatures of other of our town's dignitaries, and principal gentlemen of the town and neighbourhood, who visited the concerts during the week. On Saturday evening Dr. Mark closed his performances in Wolverhampton; and on Monday evening last appeared with his little *corps* in Bilston, to the great delight of the inhabitants. Dr. Mark is making a tour of the district. To-day (Wednesday) he and his "little men" will perform at the Lancasterian School-room, Dudley; on Thursday, Friday, and Saturday, at Walsall; and on Monday, Tuesday, and Wednesday next at Stourbridge, where the performances are to be under the distinguished patronage of Lord Lyttleton, and many families of distinction in the neighbourhood.

LIVERPOOL.—(From our own Correspondent.)—The second Philharmonic concert took place on Tuesday night, when Beethoven's B flat symphony was played. The vocalists were Madame and Signor Gassier and Mr. Swift. The lady created a great sensation in the bravura air (the *Sicilienne*) from the *Vêpres Siciliennes*, transposed and materially altered, nevertheless. Mr. Swift pleased by his manly and energetic style. *Eli*

will positively be given in May with Sims Reeves as tenor. Mr. Charles Mathews has been drawing crowded houses at the Theatre Royal. Messrs. G. W. Thomas and Chisholm have engaged Miss Emma Stanley to perform at the Clayton Hall at the end of the month. Mr. Best is to play on the St. George's Hall organ, in presence of the judges and the bar, before the assizes terminate.

Business has been so bad at the Amphitheatre that Mr. Copeland withdrew his pantomime, avowing that it did not pay expenses. The old stock tragedies seem to draw much better. Mr. and Mrs. Howard Paul are giving their comic entertainment, "Patch Work," to crowded houses at the Concert Hall, Lord Nelson-street.

GLASGOW.—(From a Correspondent, March 26.)—The first concert of the Glasgow Orchestral Union—a society of professionals and amateurs—was given in the McLellan Galleries. The centre room was fitted up for the occasion. The overtures to *Il Barbiere* and *La Dame Blanche* were tolerably well executed by a band composed entirely of local musicians, with the exception of Herr Hausmann and Mr. Thomas, who came from Edinburgh. Some choruses were given with a good deal of rough energy by twenty members of the Glasgow Choral Union. The attraction of the evening, however, centred in Herr Reichardt, who is an immense favourite in Glasgow. He sang, among other things, Blumenthal's romance, "La Chemin du Paradis," and was loudly encored. Herr Seligmann sang some popular ballads with much, taste. Herr Seligmann conducted, and Mr. Allwood, of the Theatre Royal, lead the band.

The performances at the theatre, on Wednesday evening week, comprised the third act of the *Trovatore* and the whole of *Il Barbiere*. Madame Fodor (with a cold) was Rosina. Herr Reichardt (Almaviva) gave two German *Lieder*, which were much applauded. On Thursday the season closed with the third and fourth acts of *Le Prophète*; the last act of *Don Pasquale*; the scena from *Fra Diavolo* (in German), and the last act of *La Favorita*. Herr Reichardt was particularly successful in the scena from *Fra Diavolo*, and being encored, gave an English ballad, composed by himself, entitled "The Farewell." On Monday, on the extra night, at reduced prices, *William Tell* was produced with the same cast as formerly, minus Herr Reichardt in the Fisherman. The theatre was crowded.

PARIS.—(From a Correspondent.)—The season at the Italiens will be brought to a conclusion on Monday night, and M. Calzado has to be praised for his management, if not complimented on his success. The *répertoire* of the past year included the following sixteen operas—*Mosé*, *Cenerentola*, *Il Barbiere*, *Otello*, *Semiramide*, *Matilda di Shabran*, *Don Giovanni*, *Norma*, *Sonnambula*, *I Puritani*, *Lucrezia Borgia*, *Lucia*, *Trovatore*, *Ernani*, *Florina*, and *L'Assedio di Firenze*. To these may be added the *Stabat Mater* of Rossini, executed three times during Passion week. The new artists have all proved successful, but not one pre-eminently so. No Alboni, Cruvelli, or Tamburini has been found in Mad. Borghi-Mamo, Mad. Penco, or M. Everardi. The few nights Mad. Frezzolini sang still exhibited her to advantage, but the Parisian audiences are the most ungenerous in Europe, and never forgive the loss of even a few notes. Epicureans in art, they look only to the present, and think little of the past. They pay to be pleased now, and why should they make allowance? In England the failings of a great artist—at least, those induced by long service—are treated with leniency. Grisi has still enough of her former excellence remaining to command respect and admiration. At her benefit on Monday week, she was received with unusual applause, cheered repeatedly, and recalled several times in the course of the performance. Mario sang magnificently on the same evening. Mad. Borghi-Mamo was encored in the *Brindisi*. *Don Giovanni* was given on Tuesday, for the benefit of Mad. Frezzolini.

Mad. Donati has made her *début* at the Grand-Opéra, as Rachel, in *La Juive*.—Vivier's concert is fixed for the 10th. Mad. Viardot, Mdle. Dussy, and M. Gueymard, will lend their aid, and Mad. Massart will perform on the pianoforte. After the concert Vivier will come to London.—On the 26th ult., a new opera, *Le Chercheur d'Esprit*, was produced with success.

## BIRTH.

On Sunday last, March the 30th—at Shrewsbury—the wife of Walter C. Hay, of a daughter.

## THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 5TH, 1856.

MATTERS are now arranged. Mr. Arnold has come to terms with Mr. Gye, and the performances of the Royal Italian Opera will take place this season in the Lyceum. The subscription is to date from the 15th of April, upon which day it is, therefore, reasonable to suppose that the theatre will be opened to the public. It will require no little diligence and energy to be ready so soon—since, owing to the disastrous effects of the Covent Garden fire, Mr. Gye has lost all his materials for the *mise-en-scène* of forty-three operas, and Mr. Costa all his scores and orchestral parts. These—or so much of them as is required for the seventeen operas promised—must be replaced. Moreover, the interior of the Lyceum has to be put in order before it is possible to commence operations, the theatre, in its present condition, being unavailable as an Italian opera-house.

For this service, and that of getting at least two operas completely ready, little more than a fortnight remains. The workmen, however, are actively employed; the copyists are expeditious; and the artists all know their parts. So that the inauguration on the 15th is not an absolute impossibility.

Mr. Gye must have acted with great energy and presence of mind under the pressure of his terrible and unexpected misfortune, or he would scarcely have succeeded in keeping the whole of his company together. On the other hand, the Italian singers, it would appear, have behaved with great consideration and liberality. Mr. Gye himself avows it, and publicly tenders them his thanks—which shews that he is not insensible to the good feeling displayed towards him in his adversity. If (of which we are uncertain) they were not all freed from their obligations by the fire, Mr. Gye at least would have been unable, under the circumstances, to fulfil his to the letter. The conduct of the Covent Garden artists, and of their distinguished conductor, is consequently entitled to hearty praise, and will doubtless obtain for them a large share of public sympathy.

The engagements for the season may be shortly stated. Except Viardot Garcia and Tamburini we find all the eminent names of last year. Grisi (who will not be burnt out, or otherwise discarded from the establishment, of which she took leave with such *éclat* in 1854,) is at the head of the dramatic *soprani*; and by her side Madame Jenny Ney, who won the hearts of subscribers, not in *Fidelio*, but in *Il Trovatore*—as Verdi's Leonora, not Beethoven's. Angiolina Bosio, that universal favourite, stands foremost among the *soprani d'agilità*; and by her side a modest, though shining satellite (*Venus cotoyant Luna*)—Mademoiselle Marai, the *blonde Autrichienne*. To these ladies must be added Madame Nantier Didié, the excellent *mezzo-contralto*; and Madame Tagliafico Cotti, that *picciolèlla seconda donna*. For tenors we have, as chiefs, Mario and Tamberlik—the first (*Dieu merci!*) for the whole season; the last (*hélas!*) only for a few nights, the inexorable and munificent Emperor of the Brazils stiffly insisting upon the almost immediate presence of the renowned *tenore di forza* at Rio Janeiro, where we hope he may never catch the yellow fever. Next to these comes Gardoni, likely to be even more effective at the Lyceum than at Covent Garden Theatre, although by

no means ineffective there; Sig. Luchesi, the "*cantatore di gentilità*" (as he has been called); Sig. Luigi Mei; and last, not least, the loud and anxious Soldi. For the loss of Tamburini we are compensated by the re-acquisition of Giorgio Ronconi, the most inimitable of acting barytones in comedy and in tragedy. By the side of that cunning Figaro we find Sig. Graziani, who won laurels in the *Trovatore*; Tagliafico and Polonini (*arcades ambo*), always useful and always competent, no matter with what service charged; Zelger, the Belgian *basso*; and Lablache, whom to name is enough, and whose presence before the Lyceum foot-lamps—like the darkness that enveloped the Egyptians—will be a presence that may "*be felt*." So much for the singers.

Mr. Costa resumes the *baton*; and though the band must of necessity be smaller, the name of that eminent *chef-d'orchestre* is a warrant that it will not be one atom less efficient.

We are still to have *ballet*—or, more properly speaking, *divertissement*; and that this will be done well may be taken for granted, since Terpsichore is represented by that exquisite poiser of "the light fantastic toe," Fanny Cerito. Associated with the "comfortable" Fanny are Madlle. Esper, M. Desplaces (*ballet-master*), and others of less note. Who is to be scene-painter is not stated, but we suppose it will be Mr. W. Beverley; who stage-manager, is equally unspecified—but we may not be far wrong in pointing to Mr. Augustus Harris.

We shall have—we *can* have—none of the great operas of Meyerbeer. The *Etoile du Nord* will be sadly missed, since it had only just begun its career of triumph. (One thing is certain—Meyerbeer had no hand in burning down Covent-Garden Theatre, although we shall not wonder if we find him accused of it by the editors of *La France Musicale*.) The catalogue of operas to be produced during the season—which will include 40 subscription nights—is as follows:—

"*Rigoletto, La Gazza Ladra, Otello, Il Trovatore, Matrimonio Segreto, Il Barbiere, I Puritani, Norma, Lucia, La Favorita, Fidelio, Don Giovanni, Il Conte Ory, L'Elisir d'Amore, Don Pasquale, Lucrezia Borgia, and La Traviata.*"

*La Traviata*, Verdi's last opera but one, is founded upon the well-known French drama of *La Dame aux Camélias*, by M. Alexandre Dumas fils. It is in the part of the heroine that the new singer, Mdle. Piccolomini, has made herself famous in the smaller theatres (she has never appeared at any of the larger houses) of Turin, Florence, Venice, and other Italian cities, and at her own native Sienna. We are glad to find *La Gazza Ladra* in the list, and in a lesser degree we are disposed to welcome *Il Matrimonio Segreto*, which, efficiently cast, will be a veritable *bijou* on the Lyceum stage. The subscribers, at any rate, have little right to grumble, since they are promised no less than three of the latest operas of the god of their idolatry—the obstreperous and omnipresent Verdi, Emperor of all the Unions.

Meanwhile, it is doubtful whether Covent Garden will be rebuilt, or a new theatre and concert-room erected. Mr. Gye announces the latter; and the site, according to some, will be Burlington Gardens, according to others, Leicester-square. *Nous verrons*. In addition to the operatic arrangements, Mr. Gye has entered into a contract with Mad. Adelaida Ristori (*Marchesa di Grillot*) for a series of performances on the off-nights, and has concluded an arrangement with the directors of the Crystal Palace at Sydenham to give a certain number of grand concerts, assisted by the whole vocal and instrumental forces of his establishment. So that, with all these



irons in the fire, it will be hard if the fortunes of the Royal Italian Opera are not sustained until another and more commodious temple than the little house in Wellington-street be found.

MR. ANDERSON seems determined not to allow the destruction of Covent Garden Theatre to be forgotten for lack of reminders. Besides a letter in *The Times*, a column long, he has placarded the walls of the Lyceum and other buildings with an address to the public. In this (as in his communication to *The Times*) he protests with great diffuseness against charges and insinuations which we cannot but regard as the creatures of his own imagination. No one has accused Mr. Anderson of setting fire to the theatre purposely, and yet Mr. Anderson persists in defending himself. Uncharitable persons will be likely to give a wrong construction to the Wizard's obstinacy, and attribute it to that very desire for notoriety which he repudiates, if not denounce it as an ingenious expedient of puffery. We hint at nothing of the sort—being charitable; but we strongly recommend Mr. Anderson to keep quiet, if he does not want his motives to be impugned. We have reprinted his letter to *The Times* elsewhere, together with Mr. Gye's answer, which is sufficiently explicit to spare us the pains of adding any observations of our own. The placard, however, is worth a remark or two. But first let the reader peruse it.

#### THE FIRE AT COVENT GARDEN.

TO THE PUBLIC.

##### A DEFENCE AND AN APPEAL.

From the *Times*, Thursday, March 6th, 1856.

"The session of the theatre, just previously to Christmas, to Mr. Anderson, for a few weeks, by the then Lessees, has been very generally condemned as derogatory to a stage which, during the London season, for several years past, has enjoyed an amount of royal and distinguished patronage, hitherto unexampled in the history of the drama."

From the *Globe*, Thursday, March 6th.

"There was strange and pre-destined rashness in putting that magnificent pile—the costly depository of so much that was precious in art and all its associations—in such hands as those of the Northern Wizard's, who had, in former instances (so we find it stated), gone off in the familiar way of wizards, viz., in a blaze of fire."

From the *Examiner*, Saturday, March 8th.

"The fact, that this long celebrated and beautiful building was destroyed in the orgies of a masquerade, must excite intense disgust. To such base uses had this theatre descended."

From the *Spectator*, Saturday, March 15th.

"Covent Garden Theatre is burnt down—and, taught by experience, the public at once suspects the *Incendiary*. Honest play-acting is a poor trade; but, says the public, there must be profit in *Arson*."

From *Punch*, Saturday, March 15th.

"Of the Wizard of the North,  
Sing the Tuesday night's renown  
When he let the gas break forth,  
And burned the playhouse down."

From the *Musical World*, Saturday, March 22nd.

"The wanton destruction of so magnificent a theatre."

Mr. Marcus Sharpe, at the meeting of renters of  
Covent Garden Theatre.

"I think the parties who let the theatre have been very remiss in their duties. If we had been told that it was proposed to let the theatre to Mr. Anderson, knowing that two theatres in the occupation of that gentleman had previously been burnt to the ground, we should certainly have objected to let him occupy the building."

Passages such as these in the pages of the best Journals of England demand notice. They attack one man unjustifiably—they attach blame unjustly—they arouse groundless suspicions—they hint at the blackest

of deeds—and they are gross attempts to destroy with infamous celebrity the person to whom they point. That person is myself, and being utterly unconscious of the reason why I should thus be maligned, I submit to the public my defence, and appeal to that public—ever to me impartial and kind—to aid me in obtaining address.

No one, more than myself, can regret more profoundly the loss of the noble building, with which my name has become so unfortunately associated. No one more than myself can feel its loss to London and the world. Equally with the best lovers of the Drama, I lament the destruction of one of its most honoured temples; and, equally with the chief lovers of Music, do I deplore the ruin of Music's most magnificent shrine. But I am scarcely credited for having such feeling—on the contrary, to me is imputed not only the disaster, but criminal participation in the catastrophe. Of what am I guilty, that I should be thus accused?

It is true that Covent Garden Theatre has latterly been devoted to the Italian Opera—true that it was let to me for conjuring, if I chose to exercise in it the conjuror's art. Wherein was the degradation? According to the statement of Mr. Surman, Italian Opera has failed to re-imburse the proprietors. To pay the debt which the opera had failed to pay, I consented to give Mr. Gye £2,000, and try if the Wizard could obtain audiences at a time of the year when Music was deserted by her votaries, and the Lyric Drama had no friends to invite within its doors. I paid Mr. Gye £1,200 in hard cash, and agreed to give him an acceptance for the remaining £800. During my term of occupancy no servant was unpaid, no tradesmen applied at the treasury door and was sent back. It was my ambition to discharge every obligation, and I did so to the best of my power. Wherein then was the degradation in letting the theatre to the Wizard of the North? Wherever I have had a hall or theatre once, I believe that they would only be too glad to let it to me again. None have been burned down whilst under my control, except my own in Glasgow, the burning of which left me for the time a ruined man; and the same theatre let to me by Mr. Gye in 1855, was let to me by the proprietors themselves in 1846.

Wherein was the degradation of my occupancy? I produced a pantomime in it—in Covent Garden, the acknowledged theatre of Pantomime—in Covent Garden, where the Anti-Corn-Law League had its fair—where M. Jullien, engaged by Mr. Gye, had given his Promenade Concerts, with their annual disturbances on the opening night, and his Masquerade on the termination of each season, under that engagement?

Wherein was the degradation when I employed Mr. Loder, one of our best English Composers, to write the music; and when Mr. A. Harris, under whom *L'Etoile du Nord* and *Le Prophète* were produced, was engaged at an expense of £200 to produce the Pantomime; while the only fault found by the Press with that very Pantomime after its production was, that it had not the vulgarity and slang necessary to ensure success?

Wherein, too, did I degrade the theatre, by producing in it one of our National Dramas, *Rob Roy*, with the music of Sir Henry Bishop; and the most popular drama of Douglas Jerrold, *Black-Eyed Susan*, in which Mr. T. P. Cooke had himself appeared on the same boards in the reign of the Kembles?

Wherein did I degrade the theatre by playing in it one Italian Opera, *La Sonnambula*; and two Musical Works by English Composers, the *Rob Roy* of Bishop, and the *Bohemian Girl* of Balfe?

Wherein, too, am I to blame for degrading the theatre by giving a Bal Masqué? In Italy, the Land of Art, do they not give Masqued Balls in their Lyric Theatres?—and in Paris, the City of Taste, do they not give annually a Bal Masqué at the Opera, where the visitors conduct themselves no better than they do in England? Was mine, too, the first Bal Masqué given in Covent Garden Theatre, or was it the worst conducted? Some gentlemen, who confessedly were not present, have pronounced an opinion—let those who were present answer if it were so. With the morality of a Bal Masqué I had nothing to do—I did that which M. Jullien, for Mr. Gye, had done before me—that which they do in Italy—and which they do in Paris.

Imputations of complicity in the destruction of the house are broadly insinuated by one or two journals. A coroner's inquest has given its verdict—it has attached no blame to me. Why should those who know less of the investigation do so?—or on what grounds have I been so accused? Is it because I have practised magic as the art by which to gain my bread—and been summoned to give my performances in the presence of Her Majesty the Queen, and potentates innumerable—or is it because, in no one public or private action of my life, have I been accused of dishonesty? It is strange that the press, which lauded me when in prosperity at the Lyceum, should be thus uncharitable to me in an unfortunate hour at Covent Garden.

I do not ask for sympathy—I do not wish to make property out of

the notoriety I have derived from misfortune—I simply ask to be considered impartially, and to be treated justly. I care not to evoke any maudlin sentiment, nor to solicit any unmerited mercy—I ask to be dealt with fairly, and I indignantly repel slander. To the public I appeal, and I am confident that my appeal will not be in vain.

JOHN HENRY ANDERSON.

On second thoughts, let us declare without hesitation that the above rhapsody is no better than an arrant puff. It assumes to be a *defence*, and is no defence at all. Mr. Anderson cites the coroner's inquest (a precious inquest it was!) which "attached no blame to him." Why, then, since no blame was attached, can he not leave well alone? If the world "in general" is satisfied with the decision of the coroner and jury, what reason has Mr. Anderson to persist in further appeals *ad misericordiam*? The investigation was conducted with such severe impartiality that the world "in general" must, of course, be satisfied. No one's feelings were hurt; no one was asked any awkward questions. Even Mr. Gye himself, lessee and director of the burnt-down theatre, was not interrogated. He might naturally be supposed to know more than the majority of people about the interior arrangements of an establishment which he had managed for seven years, and would be as likely as any to inform the jury what were the dangers to which the theatre, under ordinary circumstances, was inevitably exposed, and what the precautions usually taken to avert them. But this did not suggest itself to the mind of the coroner, who—though he might, by virtue of his office, have "stay'd" Mr. Gye, and examined him—like Dogberry, would not "stay him against his will." Mr. Augustus Harris, too, and Mr. Pouteau—both important officers in the late establishment—should have been called. These gentlemen, as well as Mr. Gye, could in all probability have thrown some light upon the subject. The coroner and jury, however, seemed not to want a light thrown over the evidence, but, as *Punch* suggests to "the Wizard," an extinguisher.

Mr. Anderson's placard is simply a piece of unmeaning declamation. Nobody accused him, as we have said, of burning down the theatre; and yet he demands emphatically—"Of what am I guilty, that I *should* be thus accused?" This reminds us of the little boy who—when himself and playmates were summoned in a row by the schoolmaster, and questioned as to who broke the pantry-window—cried out, "Please, sir, I didn't do it;" whereupon the master suspected him, and he was sent to bed without any supper. The public are naturally anxious to know if, as many believe, Covent Garden Theatre *was* burnt down intentionally, who were the agents?—and every one, directly or indirectly, connected with the establishment is summoned before the bar of public opinion. He, then, who, like the little boy, cries out before he is questioned—"It wasn't me"—brings a suspicion upon himself which otherwise would not have attached to him. Those who have inveighed most bitterly, in print and in conversation, against the culpable negligence which led to the destruction of the building (supposing—which we do not—that it was burnt down by accident) have either not accused, or at least have acquitted Mr. Anderson. The *Globe* itself, which has written very strongly on the matter, acquits him:—

"The concurrent testimonies above cited seem to us to afford quite adequate grounds for a moral if not a legal verdict on the cause of the fire. The first rather precipitately whispered surmise was that there might have been a stroke extraordinary of the Wizard's black art in the business. But in practical as in philosophical inquiries, it is well not to suppose more causes to have co-operated, than must needs be supposed, to account for the effect produced. We are quite of opinion that the Wizard set the house on fire; but we see no reason to assume

that HE SET IT ON FIRE ON PURPOSE. Had he entertained any such purpose, the prolonged overheating of the roof, and the protracted vigils of all the people about the theatre (one fireman was stated to have been on duty forty hours), might have been very well chosen means to effect it, without employing the actual torch of the incendiary. But the desire of crowding as much entertainment into the last hours of his term, and taking as much money as might be before his occupation was gone—is sufficient to explain Mr. Anderson's exorbitant exploitation of the last fifty hours of Covent Garden Theatre."—*Globe*, March 22nd.

Mr. Gye, on the other hand, who evidently entertains (as we, and many others, entertain) the conviction that the loss of Covent-Garden theatre was the work of an incendiary, or incendiaries, acquits Mr. Anderson of all suspicion—as may be seen in the following passage from a letter addressed by the manager of the Royal Italian Opera to *The Times*, which we have quoted in another page:—

"I am sorry Mr. Anderson should have introduced my name into a letter which appears essentially to have been written with a view to rebut certain insinuations which have been made against him; but if it will afford him the slightest satisfaction to hear it, I beg publicly to say, that if, from all the extraordinary circumstances connected with the late fire, the dreadful conviction is forced upon me that it was not the result of accident, MY SUSPICIONS HAVE NEVER FOR ONE MOMENT LIGHTED UPON HIM."

But—*argumenti gratia*—admitting that Mr. Anderson *was* accused, directly or indirectly, of having planned, or, at least aided and abetted, the catastrophe, his letter in the *Times* (which we have left Mr. Gye to dispose of) and his placard on the walls of the *Lyceum* (which should have been printed in characters of scarlet), are no defence. They answer nothing. They refute nothing. The placard contains lamentations on the part of the writer, that he should have been accused (when he never was accused); howlings for the loss of the theatre (which no doubt he deeply feels); accounts of what he did pay and what he did not pay to Mr. Gye; allusions to his profession of Magic, and his performances before Her Majesty Queen Victoria of England, and "POTENTATES INNUMERABLE" (!); a sort of history and defence of Masked Balls in general (which he declares have taken place all over the world, and with the "morality" of which he has nothing to do); complaints of the uncharitableness of the Press (which has turned round upon him in his misfortunes); and a general appeal to the public—but not one word of argument or retaliation in reference to the charge (which he assumes to be) preferred against him.

Mr. Anderson asks—"Wherein was the degradation of my occupancy of Covent Garden Theatre?"—and then cites, one after another, the feats which distinguished his management—his conjuring, his pantomime, his *Rob Roy*, his *Black-Eyed Susan*, his *Sonnambula*, his *Bohemian Girl*, and his *bal masqué*. To which we have but one answer—viz.: that all or any of these achievements, however tolerable, or even respectable, in some places, were nothing short of degrading to such a theatre as Covent Garden. In saying so much, however, we less impute blame to Mr. Anderson than to others. He hired the theatre, and had a right to perform any species of antics within its walls that might bring him money. But he had no right, in the teeth of Mr. Gye's remonstrances, to institute what he termed a "Carnival Benefit," with the pendent of a *bal masqué*, during which—again to quote the *Globe*—"The splendid theatre sank in flames, because (we suppose) the lessee's poverty and not his will surrendered it to a conjuror to play tricks in, while it should have been setting in order for its right use." The

\* Has he anything to do with the "immorality?"

Wizard had no right, we repeat, to do this; and he would seem to be of our opinion, since he avoids all allusion to it both in his letter and in his placard.

Mr. Anderson asks—"Was mine the first *bal masqué* given in Covent-garden Theatre, or was it the worse conducted? Some gentlemen who confessedly were not present, have pronounced an opinion, let those who *were* present answer if it were so." Mr. Anderson's ball was not the first, but it was by many degrees the *worst*—for which we, who *were* present, can answer. We never beheld, in all our experience of orgies, one more utterly disgusting. Mr. Anderson has not been arraigned for "complicity in the destruction" of Covent-garden theatre "because" he "practised magic as the art by which he tried to gain his bread"—nor because he "was summoned to give" his "performances in the presence of the Queen and POTENTATES INNUMERABLE"—nor because "in no one public or private action of" his "life has he been accused of dishonesty;" nor had he any plea for proposing such illogical and stupid queries, since he was not arraigned at all. If, therefore, it is true that he does not (to use his own words), "*wish to make property out of the notoriety derived from his misfortunes*," he should cease placarding, letter writing, advertising, and puffing generally—set on foot the close and searching investigation we recommended him two weeks since, and decline to endanger his reputation and good name by persistently dragging the latter publicly forward, in connection with a catastrophe that has levelled to the ground a magnificent theatre and thrown so many needy people out of bread.

#### NEW PHILHARMONIC SOCIETY.

The opposition society is the first in the field this season. Dr. Wylde has been more energetic than Messrs. Anderson and Co., and the first concert of the New Philharmonic came off with considerable *éclat*, on Wednesday evening, before a densely crowded audience, in the Hanover-square Rooms. Why Exeter-Hall has been abandoned, deponent sayeth not; but the subscribers are by no means disappointed at the change. The programme of the concert which inaugurated the fifth year of the Society's existence, was as follows:—

##### PART I.

Overture ( <i>Egmont</i> )	...	...	Beethoven.
Aria, "Hat min nicht Geld ( <i>Fidelio</i> )	...	...	Beethoven.
Sinfonia, B flat, violin and viola, with orchestra	...	...	Mozart.
Litany, C flat	...	...	Mozart.
Symphony, B flat	...	...	Beethoven.

##### PART II.

Overture ( <i>Freischütz</i> )	...	...	Weber.
Recit. and Aria ( <i>Faust</i> )	...	...	Spohr.
Concerto, No. 1, pianoforte, G minor	...	...	Mendelssohn.
Chorus of Dervishes ( <i>Ruins of Athens</i> )	...	...	Beethoven.
Overture ( <i>Domino Noir</i> )	...	...	Auber.
Conductor	...	Dr. Wylde.	

The overture to *Egmont* was performed with great spirit; and as much may be said of the symphony in B flat. The prevalent faults were a want of refinement, and an absence of "*pianos*"—which latter seems to be unattainable by our large orchestras. Dr. Wylde read both works with intelligence, and evidently understood them well. The symphony was immensely successful. The overtures to *Der Freischütz* and *Le Domino Noir* are too familiar to call for remark. They always please, and pleased on this occasion; but something newer would have been preferred.

The two unknown compositions of Mozart (introduced for the first time in England) would alone have made the concert interesting, in spite of its intolerable length. We shall not attempt to describe them at length after one hearing only. Suffice it that the first two movements of the *sinfonia*, for violin and viola, with orchestral accompaniments, was admirably played, so far as the soloists (M. Sainton and Mr. Blagrove) were concerned.

The combination of the solo instruments with orchestral accompaniments—in which the "wind" is confined to two oboes and two horns, while the violins are *divided*—is unusual; but the ingenuity and rich invention of Mozart has produced the happiest results. The *allegro maestoso* and *andante* of the *sinfonia* are both very fine. The last movement—a lively *presto*—bears more evidently the stamp of antiquity. Nevertheless, the whole work was a genuine treat; and the execution of M. Sainton and Mr. Blagrove gave it every chance of appreciation. Its reception was triumphant.

The Litany in E flat—a still more important resuscitation—was by no means so well done as the *sinfonia*. Nothing, indeed, could possibly be less satisfactory than the execution of the choruses, which, nevertheless, are among the finest ever written by Mozart. The "*Tremendum ac vivificum*" is as sublime, the "*Pignus future glorie*" as elaborate and ingenious as anything in the *Requiem*; while the beauty of the "*Vaticum in Domino*"—in which an old Gregorian hymn is allotted to the *soprano* voices, in unison, as a *canto fermo*—can scarcely be surpassed. The opening "*Kyrie*" is melodious and lovely. In fact, the Litany is full of passages in the best vein of Mozart; and few of his church pieces can be said to excel it. The weakest points are the solos for *soprano*. These, which were written to satisfy the ambition of some *cantatrice d'agilità* (with whom, it is possible, the gallant little composer may have been half-enamoured), are choked up with florid divisions and scales (to the fluent delivery of which, by the way, Mad. Rüdersdorff was hardly equal), of no great interest. And yet the *themes* of both are graceful, and instinct with genial *tune*. The other solo singers in the Litany were Miss Rüdersdorff (a sister of Mad. Rüdersdorff), Mr. George Perren, and Herr Gregorio. It was a pity that the discovery of so great a treasure should have been turned to so little account.

Mad. Rüdersdorff sang the splendid air from *Faust* with great animation and brilliancy. But the feature of the second part was M. Hallé's masterly performance of Mendelssohn's concerto in G minor. The first movement was taken too quick, but the rest was beyond criticism; and it was no small feat—at 11 o'clock, after three hours of music, not to be enjoyed without the closest attention—to have roused the audience to such unwanted enthusiasm. M. Hallé was never more warmly applauded, nor ever better entitled to applause.

The song of Rocco—the song in praise of gold—was entrusted to Herr Rokitsansky, a new Teutonic singer, who has a tolerable bass voice, which he manages with a certain degree of heaviness.

Dr. Wylde must be praised for having treated his subscribers and the public to so abundant a feast of harmony; but he must be careful not to give them a *surfeit*. There was enough music on Wednesday night to serve for two concerts.

The room was inconveniently (*very* inconveniently) crowded; or, to speak truer, *packed*. Had the audience been oysters, they could not have been more closely embarralled. If any one of them had been taken with a fit of sneezing, woe betide him, and his nearest neighbour! To have got at his handkerchief was impossible. But as no one's arms were free to communicate with his pockets, no one could take snuff, and so no one sneezed. *Tant mieux.*

HERR REINTHALER, from Cologne, has arrived in London, to witness and assist at the production of an oratio of his composition, called *Jephthah*, in St. Martin's Hall.

MR. GEORGE TEDDER has returned to London from his tour in the provinces.

SIGNOR PICCO.—The concerts of M. Picco have been transferred to St. James's Theatre. On Monday last, the opening night, an excellent selection of music was given by the Orchestral Union, under the direction of Mr. Mellon; and M. Picco astonished the audience by his extraordinary performance of the finale from the *Sonnambula* ("Ah non giunge") and the *Carnaval de Venise*, in both of which he was encored. The theatre was fashionably attended.

HERR HILDEBRAND ROMBERG, the young violoncelloist, who left so favourable an impression behind him on his last visit to this country, is expected in London shortly.



## THE MUSICAL UNION.

THE 12th season of the Musical Union commenced on Tuesday afternoon, at Willis's Rooms. The attendance was crowded, and, of course (how could it be otherwise at Mr. Ella's?) fashionable—brilliant—aristocratic—*éblouissant*!

The programme was as follows:—

Quartet in D, No. 7 ...	Mozart.
Trio, D minor, Op. 49 ...	Mendelssohn.
Quartet, No. 1, in F, Op. 18...	Beethoven.
Solos, violoncello ...	Franchomme and Chopin.
Solo, pianoforte ...	Chopin.

The executants in the two quartets—which were capitally performed—were M. Sauton (first violin), Mr. Carrodus (second violin), Mr. Hill (viola), and M. Franchomme (violoncello). Thus we had two Englishmen and two Frenchmen. M. Sauton plays better and better; and indeed must be placed in the foremost rank of quartettists, by the side of the greatest living artists. Mr. Carrodus (pupil of Herr Molique), if we are not very much in error, bids fair to obtain the championship among English violinists. Mr. Ella could not possibly have selected one more eminently capable to fill the post of second violin at the Musical Union. Of Mr. Hill it is unnecessary to speak; he has long won his spurs, and wears them as bravely as ever. M. Franchomme holds the first rank among French violoncellists, and has always been eminent as a quartet player. He has also maintained "a friendly alliance" for many years with the director of the Musical Union, which imparts an additional zest to his performances.\* *En effet*—M. Franchomme is a good player, although his tone is more agreeable than strong, and he has many of the French vices of style. We preferred him in the quartets. His solos were not so effective; and his music by no means deserved the praise bestowed upon it (by implication) in the following short notice from the pen of Mr. Ella:—

"This eminent violoncellist, a native of Lille, a first-prize man in 1825, at the Conservatoire in Paris, made his *début*, and at once established his reputation at the Society's grand concerts in 1829. Since this period, until the present, Franchomme has enjoyed a high reputation, and been principal violoncellist in the best orchestras of Paris. He is now the first violoncello at the grand concerts of the Conservatoire, a professor in the Academy, and for his distinguished talent, both as a performer and composer, was decorated in 1852, *chevalier de la légion d'honneur*. His published works amount to thirty-five, chiefly concertante for the violoncello. Report states that his son, a mere youth, promises to be a wonderful performer on the violoncello; and, also, evinces an aptitude for composition."

M. Hallé's execution in the trio of Mendelssohn was superb—astounding indeed; but his tone was too loud, almost throughout; and the other performers, MM. Sauton and Franchomme, (especially M. Franchomme) had little chance of being appreciated. The pianoforte upon which M. Hallé performed (a Broadwood) was one of the most magnificent instruments we ever heard, unfolding such a wealth of tone that the greatest delicacy and variety were attainable with ease by the performer. Almost a breath would have brought sound from it, as the breeze from the harp of Æolus. The solo chosen by M. Hallé was a long and unmeaning piece of rhodomontade, which the late Chopin presented to the world as a *Grand Polonaise*. But M. Hallé's playing was just as good as the music he interpreted was indifferent.

The concert was attentively listened to and heartily enjoyed. Madame Clara Schumann ("née" Wieck) will make her first appearance in England at the next.

\* "Franchomme's numerous engagements this week in Paris compel him to return this evening, and his short visit, we are proud to acknowledge, is a pledge of the friendly alliance that has existed between us for many years."—*Record of the Musical Union*.

HERR CARL FORMES has been created Knight of the Order of Merits with the Golden Chain (*Verdienst orden mit der goldenen Kette*) by the Duke of Saxe-Coburg Gotha.

HERR VON DER OSTEN, the Berlin tenor, who was here about four years ago, will pass the musical season in London.

## ST. MARTINS HALL.

THE success achieved by Mr. Hullah for his oratorios and other works, sacred and secular, of the great masters, has doubtless induced him to give a series of orchestral concerts at similar cheap prices. These are to take place on Saturdays, and the first (on Saturday last) was a very favourable commencement. Mr. Hullah knows the value of moderate charges. He has tried them and find them remunerative. He appeals chiefly to the middle classes, and they respond to his appeal. Orchestral performances—good ones, at least—at cheap prices, have long been wanting in the heart of the metropolis. Mr. Hullah has attempted to supply this want, and we hope he may succeed. His orchestra on Saturday night was strong in every department excepting the violoncellos, which were deficient in number. Of these, the greater part will in all probability be required for Her Majesty's Theatre and the Royal Italian Opera at the Lyceum. As the former, however, does not commence operations until May, Mr. Hullah will have time to provide substitutes. There are materials in London for at least half a dozen orchestras in the metropolis.

The programme of the first concert was as follows:—

PART I.	
Overture ( <i>Coriolanus</i> ) ...	Beethoven.
Air—"Dalla sua pace" ...	Mozart.
Scene—"Ocean, thou mighty monster" ...	Weber.
Trio—"Tantum ergo" ...	Rossini.
Symphony—"Jupiter" ...	Mozart.
PART II.	
Andante and Rondo, B minor ...	Mendelssohn.
Trio—"Oh! memory" ...	Henry Leslie.
Meditation sur le Premier Prelude de Bach ...	Gounod.
Ballad—"There's a charm in spring" ...	Hullah.
Overture ( <i>Les Troqueurs</i> ) ...	Hérold.

The *Jupiter* Symphony (although open to criticism) was decidedly the best performance, and created the greatest enthusiasm. Mr. Hullah is to be praised for adhering to all the repeats which Mozart has indicated. The symphony is not too long; and the audience seemed to find it, if anything, too short.

Mr. Lindsay Sloper's performance of the pianoforte part in Mendelssohn's fine piece was irreproachable in regard to mechanism; but the rondo was too quick to be effective, and the orchestral accompaniments were coarse and loud throughout.

The *Meditation* of M. Gounod, in which poor Sebastian Bach's first prelude (*Clavier bien Tempéré*) is squeezed between a French tune for the fiddle, and an unmeaning accompaniment for the organ, was played by Messrs. Blagrove, Sloper, and Hopkins. It was encored, although Mr. Blagrove was not so exactly in tune as he usually is. Why it was encored, however, we are at a loss to say, since a piece of more sheer stupidity was never perpetrated. The notion of making the old contrapuntal giant dance attendance upon a modern French composer could only have entered into the head of a modern French composer. Bach is engaged in this concoction as accompanist in ordinary to the author of *Sappho* and the *Nonne Sanglante*! What next, and next! And yet this impertinence has been lauded and encouraged by critics who should know better, or leave off criticising.

For soprano, tenor, and contralto, Mr. Leslie's trio (of which an account was given in a recent notice of the Amateur Musical Society) was also encored—a result in great part due to the admirable singing of Mr. and Mrs. Sims Reeves and Miss Palmer. Mr. Hullah's ballad was also encored, thanks to the singing of Mr. Reeves; but this new inspiration is scarcely worthy of the man who wrote "Autumn leaves." The first air of Don Ottavio—"Dalla sua pace"—was sung to perfection by Mr. Reeves; and had this been encored we should have been better pleased. Mrs. Sims Reeves displayed a fund of animation and musical feeling in the difficult scene from *Oberon*, which she sang better than we ever heard her sing it before. The audience applauded her with unanimity. Rossini's "Tantum ergo" (solo singers, Messrs. Sims Reeves, Montem Smith (tenors), and Thomas (bass), is in the style of his *Stabat Mater*, is melodious and charming; and the pretty sparkling overture of Hérold (where did Mr. Hullah disinter it?) extremely well played, brought the concert—which was refreshingly short—to a close with excellent effect.

## CRYSTAL PALACE.

THE programme of Saturday was almost irreproachable. There was but one unfamiliar name in it, which the reader cannot fail to hit upon at a glance.

1.—Overture, "Egmont," Beethoven. 2.—"Concerto Dramatic," violin and orchestra; violin, Mr. Watson, Spohr. 3.—Aria, "Non piu andrai" (Figaro), Mr. Leffler, Mozart. 4.—Symphony in G minor, Mozart. 5.—Duett, "Bella imago" (Semiramide), Miss Leffler and Mr. Leffler, Rossini. 6.—Concerto, No. 2, D minor, pianoforte and orchestra; piano, Mr. J. F. Goodman, R.A.M., Mendelssohn. 7.—Song, "Love and Courage," Mr. Leffler; horn obbligato, Mr. Eckhoff, Spohr. 8.—Overture, "Uriel acosta" (repeated by desire), Schindelmesser.

The instrumental performances were better than the vocal. Mendelssohn's Concerto was taken too slow from first to last. The crowd was immense.

BERLIN.—On Good Friday, the members of the Singacademie performed Pach's *Passion*, according to St. Matthew. Herr Mantius sang the music allotted to St. Matthew, and Herr Sabbath that to the Saviour. The execution was under the direction of Herr Grell. Beethoven's *Christus am Oelberge* was performed on the same day, in Kroll's establishment. A concert was given last week, by Stern's Gesangverein, when Beethoven's *Missa Solennis* in D was produced. This was first performed in a complete form at Cologne, in 1844, under the direction of Capellmeister Dorn. Mad. Jenny Ney-Bürde is still singing with success at the Royal Opera-house. She will shortly leave for London, being engaged to Mr. Gye.

ERFURT.—Dr. Spohr's oratorio, *Des Heilands letzte Stunden*, was performed on Thursday in Passion-week, in the Kaufmanns Kirche, which was brilliantly lighted up for the occasion.

MATENCE.—The Liedertafel, in conjunction with the Damen-gesangverein, gave a performance of Mendelssohn's *Elijah* on the 3rd. inst.

STETTIN.—Madlle. Johanna Wagner has appeared in *Iphigenia*, *Titus*, and *Orpheus*.

LEIPSIK.—Herr Ferdinand David, *Concertmeister* in the Gewandhaus orchestra, broke his right arm, a short time since, as he was stepping into a hackney-coach.

HAMBURG.—Herr Sachse has received an invitation to give a series of performances with his operatic company in Edinburgh.

VIENNA.—The Gesellschaft der Tonkünstler performed Mendelssohn's *Paulus*, in the Hofburg theatre, on the 16th and 17th instant. It does not say much for the taste of the Viennese public that this masterpiece was allowed to pass over with scarcely any applause. We must add, however, that the execution was anything but satisfactory.

ST. PETERSBURGH.—The opera season terminated on the 26th of February, with *Il Trovatore*. During the five months seventy-four representations were given, and fifteen operas produced. Of these the *Trovatore* was most successful, the Petersburgians being hardly less affected towards Verdi than the Italians. Of the two prima-donnas, Madame Bosio was the greatest favourite, although some preferred Mdle. Lotti. The two artists, however, could not justly be compared. Mad. Bosio is a pure *soprano*, with surprising agility; Mdle. Lotti a *mezzo-soprano*, or *contralto* of considerable power. Both good in their way. Sig. Tamberlik was as great a favourite as ever. Of the characters in which he appeared, he was most admired in Otello. Signors Lablache and Debassini sustained their reputation; as did Signor Calzolari, as a pure singer of the Rossinian school. Mdle. Marai won golden opinions: and Mdle. De Meric, a *contralto*, appeared to have gained ground. The season has been one of the most successful for many years.

MUSIC.—"I consider music to be the most graceful accomplishment and delightful recreation that adorns this hard-working world and renovates our busy over-charged existence. Its negative importance is great. It provides an amusement for our people, and keeps many from the alehouse and midnight brawls. Its positive importance and value are inestimable,—for the combining chords that regulate our whole being are so interwoven, sense with principle, that the very character assumes a clothing from external circumstances."—Lord Carlisle.

EDWARD LODER.—"MOONLIGHT ON THE LAKE," Notturno for the Pianoforte, by Edward J. Loder. Price 3s. Boosey and Sons, Musical Library, 28, Holles-street.

MOZART.—The Romance from the first Concerto by Mozart, arranged by J. N. Hummel, is published in a separate form. Price 5s.—Boosey and Sons, Musical Library, 28, Holles-street.

## VERDI'S IL TROVATORE.—BOOSEY AND SONS'

EDITIONS.—1. The Complete Opera, with Italian words, bound, price 21s. —2. The Complete Opera, for pianoforte, solo in cloth, price 5s.—3. The Favourite Airs, for pianoforte, solo in two books, 2s. each, or complete, 4s.—4. The Favourite Airs, for pianoforte, four hands, in two books, 4s. each, or complete, in cloth, 8s.—5. All the Favourite Songs, 1s. each.—6. The Popular Melodies, as pieces for pianoforte solo and four hands, by Nordmann.

Boosey and Sons, 28, Holles-street.

## NEW PIANOFORTE MUSIC.

By MADAME OURY.

	s.	d.
1.—LE ROSSIGNOL VALSE (dedicated to Madame Goldschmidt Lind)	3	0
2.—LA SICILIENNE, from "Les Vespres Siciliennes"	3	0
3.—LA GASSIER VALSE, illustrated	2	0
4.—MINUET AND TRIO, from Mozart's Symphony in E flat	3	0
5.—MAZURKA BRILLANTE	4	0
6.—ROMANCE SANS PAROLES	4	0
7.—PARTANT POUR LA SYRIE	3	
8.—RIGOLETTO GALOP	2	
9.—FANTAISIE RIGOLETTO	4	
10.—LE BIJOU PERDU	3	

Boosey and Sons, London.

## LES VÊPRES SICILIENNES,

THE LAST OPERA BY SIGNOR VERDI.

## IN ITALIAN.

The six most favourite songs, with Italian words, by Signor Maggioni, transposed to suit amateur vocalists, are now ready.

	s.	d.
1.—SUL CRISTAL DELLA MARINA, Barcarola (Jour d'Ivresse)	2	0
2.—MIO BEN D'AMALIA IL CORO, Romanza (Ami le Cœur Hélène), sung by Madlle. Cruvelli	2	0
3.—DEL VOSTRO AMICO DONO, the celebrated Sicilienne (Merci Jeunes Amis) sung by Madlle. Cruvelli	3	0
4.—FATAL MOMENTO, Aria (O jour de Peine)	2	0
5.—IL ZEFIRO LEGGER, Melodia (La Brise Souffle), the celebrated tenor song from the last act	2	6
6.—E TU PALERMO, Aria (Et toi Palerme)	3	0

## LA TRAVIATA.

The popular opera by Signor Verdi, performed with great success in all the Theatres of Italy.

## ITALIAN.

The complete opera, small French edition, price 12s.

## NEW TRANSPosed EDITIONS.

	s.	d.
1. LIBIAMO, Brindisi	1	6
2. DI PROVENZA, Romanza	1	6
3. UN DI FELICE	1	6
4. PARIGI O CARA, Duettio	1	6

## THE ORIGINAL EDITIONS.

	s.	d.
1. PRELUDIO	1	6
2. LIBIAMO NE LIETI CALICI, Brindisi	3	0
3. UN DI FELICE, Valse e Duettio	5	0
4. AH FORSE E LUI, Scena ed Aria	3	0
5. DE' MIEI BOLLENTI	3	0
6. PURA SICCOME, Scena e Duettio	5	0
7. AH NO, SEVERO SCRITTO	2	6
8. DI PROVENZA, Scena ed Aria	4	0
9. ADDIO DEL PASSATO	5	0
10. PARIGI O CARA, Scena e Duettio	4	0
11. PRENDI QUEST' E L'IMMAGINE, Scena Finale	3	0

## ENGLISH.

"WE'LL LAUGH AND SING ALL CARES AWAY," the Brindisi, with English words, by Desmond Ryan, 2s.

## PIANOFORTE.

MONTAGNE.—La Traviata Valse. Superbly illustrated in colors, 4s.

NORDMANN.—Selection of the Favourite Airs, in one book, 4s.

Boosey and Sons, 28, Holles-street.

FOR MAY, 1856.

IMPORTANT NOVELTIES IN LADIES' FASHIONS.  
EXTRA PLATE GRATIS.**LE FOLLET,**

JOURNAL DU GRAND MONDE, FASHION, THEATRES, &amp;c.

*"Recognised by the Public Press as pre-eminently the first work of its class."*

The MAY NUMBER will contain

**An additional Plate of Ladies' Cloaks and Mantles.****THREE ENGRAVINGS OF WALKING, EVENING, AND BALL DRESSES.****ONE PLATE OF BONNETS, CAPS, LINGERIE.***A copious Article on La Mode, from the French, embracing Reviews of all the New Materials, Dresses, &c.***LITERARY CONTRIBUTIONS**

By C. Sears Lancaster, Sutherland Craven, E. S. Vernon, Eliza C. Green, &amp;c.

**The only French Work of Fashion publishing an English Edition.****OPINIONS OF THE PRESS.**

"The March Number of this very beautiful journal of fashion fully maintains its reputation as the guide *par excellence* in the charming art of adorning female beauty with the elegancies of dress. Ladies, who are the best judges in these matters, will thank us for directing their attention to so pleasing a publication."—*Weekly Dispatch*, March 9th, 1856.

"'Le Follet,' preserves its pre-eminence as the book of the fashions. It presents its fair readers with four plates, three of them beautifully coloured; and presenting a remarkable contrast to the unfinished and tawdry appearance of most works of a similar character."—*Sun*, March 7th, 1856.

"Both the plates and letter-press of this elegant compendium of fashion, literature, and the fine arts, deserve our highest praise. \* \* \* 'Le Follet' should find its way to every home where economy is united with elegance."—*Britannia*, February 17th, 1856.

"It is as usual distinguished far and above all compeers of its class, for the extraordinary beauty and high character of its illustrations. Herein ladies of high and low degree may assure themselves with accuracy of what is 'the fashion,' and feast their eyes moreover on some exquisite exemplifications in the form of engravings. There is also some pleasing poetic and other matter attached."—*Sunday Times*.

"'Le Follet' fully maintains its reputation as the leading journal of fashion. The engravings published in this work are incomparably superior to those in any of its contemporaries, and, regarded in an artistic point of view, are perfect specimens of art, admirably finished both in design and execution. The literary contents are extremely suitable and well selected."—*Weekly Chronicle*.

**PRICE 1s. 6d.**

Subscription 16s. per year, in advance; forwarded free to all parts.

OFFICE, 8, ARGYLL-PLACE, REGENT-STREET; SIMPKIN  
AND Co.; KENT AND Co.; and all Booksellers.

On Saturday, May 31st, in Foolscape 8vo., 6s., cloth, gilt. Free by post on receipt of the amount in postage stamps.

**"I TOO," and other Poems, by Beelzebub. London:—**  
E. Townsend Hamblin, 421, Oxford-street.**THE CHEAPEST BOOK IN THE WORLD.—The**

Fourth Volume of the Englishwoman's Domestic Magazine is just ready at every Booksellers in the Empire, neatly bound price Half-a-crown. The contents of the New Volume of the Englishwoman's Domestic Magazine—800 columns, with more than 100 illustrations by Birket Foster, John Gilbert, M. E. Dear, E. Morin, and Julian Portch—are Biographical Sketches of Augustina Saragossa, Baroness Von der Wait, Beatrice Cenci, Charlotte Corday, Countess of Montfort, Elizabeth Fry, Joan of Arc, Sydney Smith, and Madame de Maintenon, the wife of Scarron. Tales:—Kavanagh, by Longfellow, illustrated by Birket Foster—Grace Hetherleigh, illustrated by M. E. Dear—The Tale of the Opera of The Huguenots—Alice Eddlestone—Aunt Dolly's History—The Birthday Present—Captain Jan Evers—Charlotte May—The Circassian—Cousin Emily—A Domestic Tragedy—A Leaf from the Life of an Author—Love and Duty—Magdalen—The Mistaken Heart—The Nun about Town—The Physician's Secret—Pretty Kate Cowley—Romance of Cyprus—The Scarf and Cross—She!—Three Leaves—The Young Tragedian. Miscellaneous Articles—About Gloves—Account of a certain Party—Anecdotes of Cookery—A Bachelor on Vulgar People—A Bad Case—Bald eagle on the Sea Serpent—Buried Alive—A Churchyard Reverie—A Curiosity—Dickens's Apology—Domestic Show-Rooms—French Housekeeping—French Newspaper Stories—Fudge Papers: 1, The Bachelor's Wife-providing Society; 2, Little Weaknesses—The Garret—Goethe and his Dancing-master's Daughters—The Guahibi Mother—History in Needlework—The Homestead—A Jewish Wedding in the East—Lectures to Ladies—Life of a Turkish Gentleman—Little Feet—Lord of Burleigh—Mental Medicine—Management of Infants—Marriage in the East—Old Times and New—Our Folks—The Palaces of France: Versailles, Palais des Thermes, the Louvre, Malmaison, and the Tuilleries—Poets of the Absurd—Privy Purse Expenses of Charles II.—The Protected Female—The Rights of Children—Sunday in Summer—Time Indicted—Toilette of a Roman Lady—Tree of Ten Thousand Images—A Tumble in the Hay—The Vanities of Nice young Men—What the Wind Saw—Women and Horses. Prize Compositions: Female Friendships—Hospitality—Jealousy—Marriages of Convenience—Notes on Nurses—Novel Reading: its Use and Abuse—The Pleasures of Charity—The Vagaries of Fashion—Women's Part in War. Poetry: All for Love—Castle on the Headland—The Eve of Death—Farewell to the Flowers—The Forest Legend of Corfe Castle—The Love Dream—No Light—October—Our Paths Divine—A Parable—Parting by the Sea—A Picture—The Reverie—The Shepherdess—Sir Reginald do Vere—Sweet St. Valentine—The Tichbourne Dole—To the Winds—The Valley and the Moor—The Voice of the Sea—Washing by the Brook. Ladies' Fancywork: Embroidery—Application—Beadwork—Bookmarkers—Braiding—Crochet—The Fashions—Netting. The Toilette: Things Worth Knowing—Sick Room and Nursery—Cooking, Pickling, and Preserving. The Englishwoman's Domestic Magazine is issued in monthly twopenny numbers, and in half-crown annual volumes. Any volume or volumes will be sent post free by the publisher, Samuel O. Beeton, 18, Bouverie-street, London.

**KEATING'S COUGH LOZENGES.—A certain remedy**

for Disorders of the Pulmonary Organs: in Difficulty of Breathing—in Redness of Phlegm—in Incipient Consumption (of which Cough is the most positive indication), they are of unerring efficacy. In ASTHMA and in WHEEZING Cough they have never been known to fail. Keating's Cough Lozenges are free from every deleterious ingredient; they may, therefore, be taken by the most delicate female and by the youngest child; while the Public Speaker and the Professional Singer will find them invaluable in allaying the hoarseness and irritation incidental to vocal exertion, and consequently a powerful auxiliary in the production of melodious enunciation. Sold in Boxes, 1s. 1½d; Tins, 2s. 9d., 4s. 6d., and 10s. 6d. each, by THOMAS KEATING, Chemist, 79, St. Paul's Churchyard, London. Sold retail by all Druggists and Patent Medicine Vendors. N.B.—To prevent spurious imitations, please to observe that the words "KEATING'S COUGH LOZENGES" are engraved on the Government Stamp of each box, without which none are genuine.

**IMPORTANT TO SINGERS, PUBLIC SPEAKERS, ETC.**

St. Paul's Cathedral, 30th Nov., 1849.

SIR.—I have much pleasure in recommending your Lozenges to those who may be distressed with Hoarseness. They have afforded me relief on several occasions when scarcely able to sing from the effects of Catarrh. I think they would be very useful to Clergymen, Barristers, and Public Orators.

I am Sir, yours faithfully,

THOMAS FRANCIS.

Vicar Choral.

To Mr. Keating.

**ELEGANT PERSONAL REQUISITES.**

**ROWLAND'S MACASSAR OIL, for the Growth,** Restoration, and for improving and beautifying the Human Hair. In the growth of the Beard, Whiskers, and Mustachios, it is unfailing in its stimulative operation. For Children it is especially recommended, as forming the basis of a beautiful head of hair. Price 2s. 6d. and 7s.; or family bottles (equal to four small), 10s. 6d., and double that size, 21s.

**ROWLAND'S KALYDOR,**

an Oriental Botanical Preparation, for improving and beautifying the Complexion, eradicating Cutaneous Defects and Discolorations, and renders the Skin soft, fair, and blooming. Price 4s. 6d. and 8s. 6d. per bottle.

**ROWLAND'S ODONTO,****OR FRANK DENTIFRICE,**

for preserving and beautifying the Teeth, strengthening the Gums, and for rendering the Breath sweet and pure. Price 2s. 9d. per box.

Sold by A. ROWLAND & SONS, 20, Hatton Garden, London, and by Chemists and Perfumers.

Beware of Spurious Imitations!

**SISAL CIGARS.**

**AT GOODRICH'S CIGAR, TOBACCO, and SNUFF** STORES (established 1780), 407, Oxford-street, London, near Soho-square. Box, containing 14 fine Sisal Cigars, for 1s. 9d., post free, 27 stamps; 1b. boxes, containing 109, 12s. 6d. None are genuine unless signed "H. N. Goodrich."—A large stock of the most approved brands.



**ADDISON, HOLLIER, AND LUCAS,**

210, REGENT STREET.

**SUBSCRIPTION LIST TO THE VOCAL SCORE OF  
COSTA'S ORATORIO "ELI" IS CLOSED.***Subscribers' Names received for the Full Orchestral Score.*

Subscribers who have not received their Copies are requested to apply immediately for them, or send directions where they can be forwarded.

The following, containing the Songs, Duets, Trios, Quartets, and Choruses, in

**COSTA'S ORATORIO "ELI,"**

(THE WORDS SELECTED AND WRITTEN BY WILLIAM BARTHOLOMEW),

Can be had separately, viz. :-

PART I.		s. d.
No. 1. Overture .. .. .	1 6	
2. { Recitative—Blow up the trumpet .. .. .	3 0	
3. { Chorus—Let us go to pray .. .. .	1 0	
4. { Recitative—Behold! .. .. .	2 6	
5. { Air with Chorus—Let the people .. .. .	2 0	
6. { Chorus—Blessed be the Lord .. .. .	2 6	
7. { Recitative—Unto Thee, O Lord .. .. .	2 0	
8. { Prayer—Turn Thee unto me .. .. .	2 6	
9. { Recitative—Woman, how long .. .. .	2 6	
10. { Chorus—The Lord is good .. .. .	2 6	
11. { Recitative—Hannah, why weepest .. .. .	2 6	
12. { Duetto—Wherefore is thy soul .. .. .	6 0	
13. { Chorus—For every thing .. .. .	1 6	
14. { Recitative—My sons! .. .. .	2 0	
15. { Air—If thou should'st mark .. .. .	2 6	
16. { Chorus—O ye kindreds .. .. .	1 0	
17. { Recitative—I am come .. .. .	2 0	
18. { Solo and Chorus—Pharisees, hark! .. .. .	2 6	
19. { Air—Hear my prayer .. .. .	1 0	
20. { Recitative—Eli, thus saith the Lord .. .. .	2 6	
21. { Lord, cause Thy face .. .. .	1 0	
22. { Corale—O make a joyful noise .. .. .	2 0	
23. { Solo—The Lord is in His holy temple .. .. .	2 6	
24. { Recitative—Open unto me .. .. .	2 6	
25. { Air—I will extol Thee, O Lord .. .. .	2 6	
26. { Recitative—Why comest thou .. .. .	2 6	
27. { Solo and Chorus—Blessed is he .. .. .	2 6	
28. { Chorus—Hosanna! .. .. .	2 6	

**PART II.**

29. The Morning Hymn—Lord, from my bed .. .. .	2 0
30. { Recitative—My mother, bless me! .. .. .	2 6
31. { Trio—Thou shalt love the Lord .. .. .	1 6
32. { Solo—Go in peace .. .. .	2 0
33. { Quartet—We bless you .. .. .	4 0
34. { Recitative—Hear, O Israel .. .. .	2 6
35. { Chorus—Hold not thy peace .. .. .	2 6
36. { Recitative—It is a good thing .. .. .	1 0
37. { The Evening Prayer—This night I lift .. .. .	3 6
38. { Chorus of Angels—No evil shall .. .. .	2 0
39. { Recitative } Woe unto us, for we are spoiled .. .. .	2 0
40. { Chorus .. .. .	2 6
41. { Recitative—When shall I arise .. .. .	1 6
42. { Chorus—Bless ye the Lord .. .. .	2 6
43. { Recitative—I wait for the Lord .. .. .	1 6
44. { Air—Although my house .. .. .	2 6
45. { Chorus—Lament with a doleful .. .. .	2 6
46. { Recitative—What meaneth the noise .. .. .	2 6
47. { Chorus—The glory is departed .. .. .	2 6
48. { Ditto—Blessed be the Lord .. .. .	2 6
49. { Ditto—Hallelujah, Amen .. .. .	2 6

The Vocal Score, complete, with Orchestra Accompaniments, arranged for the Pianoforte, by Charles Lucas, 51s. 6d.

London: ADDISON, HOLLIER, AND LUCAS, 210, Regent-street.

**EWER & CO.'s**

UNIFORM AND ONLY COMPLETE EDITION OF

**F. MENDELSSOHN BARTHOLDY'S****VOCAL QUARTETTS,***For Soprano, Contralto, Tenor, and Bass.*

WITH PIANOFORTE, AD. LIB.

*Handsomely bound, with the Author's Portrait, 21s. singly:*

OP. 41.		s. d.
1. In the Woods .. .. .	1 0	
2. An old Romance—in Three Parts .. .. .	1 6	
3. May Song .. .. .	1 6	
4. On the Sea .. .. .	1 9	
OP. 48.		
5. The First Day of Spring—in Three Parts .. .. .	1 6	
6. The Lark Song. Canon .. .. .	1 0	
7. The deep Repose of Night .. .. .	1 0	
8. Autumn Song .. .. .	1 6	
OP. 59.		
9. Behold the Woods .. .. .	1 0	
10. Spring is come .. .. .	1 6	
11. O! Hills, O! Vales of Pleasure .. .. .	1 0	
12. The Nightingale .. .. .	1 0	
13. When the West .. .. .	1 0	
14. Hunting Song .. .. .	1 6	
OP. 88.		
15. For the New Year .. .. .	1 0	
16. The happy Lover .. .. .	1 6	
17. The Shepherd's Song .. .. .	1 0	
18. The Wood Minstrels .. .. .	1 0	
19. The Victor's Return .. .. .	1 0	
20. The Wandering Minstrels .. .. .	1 0	
OP. 100.		
21. Remembrance .. .. .	1 0	
22. Praise of Spring .. .. .	1 0	
23. Spring Song .. .. .	1 0	
24. In the Forest .. .. .	1 0	
ARRANGED.		
25. In Copse and Dell .. .. .	1 0	
26. It is decreed .. .. .	1 0	

*At the reduced rate of Sixpence per sheet.***F. MENDELSSOHN BARTHOLDY'S****TWO-PART SONGS,**

ENGLISH AND GERMAN WORDS.

		s. d.
1. I would that my love .. .. .	1 0	
2. The Passage Bird .. .. .	1 0	
3. Greeting .. .. .	1 0	
4. Autumn Song .. .. .	1 0	
5. O wert thou in the cold blast .. .. .	1 0	
6. The Maybells and the Flowers .. .. .	1 0	
7. My Bark is bounding .. .. .	1 0	
8. Can I light-hearted be? .. .. .	1 0	
9. Evening Song .. .. .	1 0	
10. Zulicka and Hassan .. .. .	1 0	
11. The Sabbath Morn .. .. .	1 0	
12. The Harvest Field .. .. .	1 0	
13. Song from Ruy Blas .. .. .	1 6	
N.B. The quartett score to No. 10 .. .. .	0 6	

*Complete, gilt edges, 8s.*

LONDON: EWER AND CO., 390, OXFORD STREET.

## CRAMER, BEALE, AND Co.'s LIST OF NEW PUBLICATIONS.

**VERDI'S NEW OPERA—LA TRAVIATA.**  
The vocal music and arrangements for the pianoforte by W. H. Calcott. Also,  
**VERDI'S OPERA—IL TROVATORE.**  
The vocal music and various arrangements for the pianoforte solos and duets.

**HECTOR BERLIOZ.**  
The Holy Family (L'Enfance du Christ), a sacred Trilogy, composed by  
Hector Berlioz. The English version imitated from the French by  
H. F. Chorley .. .. . 12 0

**E. SILAS.**  
Nocturne.—Adagio in E major .. .. . 3 0  
Il Penseroso.—Six Fugitive Pieces, in minor keys, for the Pianoforte .. 7 0  
Trio, in A major, for Pianoforte, Violin, and Violoncello .. .. . 7 0  
Six Duets for Two Performers on the Pianoforte, complete .. .. . 10 0

**FELIX GODEFROID.** (For the Pianoforte.)  
Noce au Village .. .. . 3 0  
La Garde Passe, March .. .. . 8 0  
Plaintes d'une Captive .. .. . 3 0

**RENÉ FAVARGER.**  
Valse Rustique .. .. . 3 0  
Il Trovatore, fantasia .. .. . 4 0  
L'Adieu, Nocturne .. .. . 3 0  
La Somnambula, fantasia .. .. . 4 0

**P. DE VOS.**  
The Switzer's Home .. .. . 2 6  
Andante Grazioso .. .. . 2 6  
Frière et Marche Triomphale .. .. . 3 0  
Beethoven's Lebensglück .. .. . 2 6  
L'Etoile du Nord .. .. . 3 6  
Duo de Salon, Le Cor des Alpes .. .. . 4 0

**MISS P. HORTON'S ENTERTAINMENT.**  
The Songs, Romances, and Ballads, sung by Mrs. Reed (late Miss P. Horton),  
in her "Popular Illustrations."  
Under a hedge—written by Haynes Bayley, arranged by T. German Reed.  
The fairest of the fair—composed by T. German Reed.  
Oh! he loved me dearly—composed by T. German Reed.  
The soldier boy—written by the Hon. Mrs. Norton.  
Une chanson Bretonne (The Breton maid's song)—T. German Reed.  
Oh, gaily this life (Brindisi from La Traviata)—Verdi.

**NEW VOCAL MUSIC.**  
Hagar (sacred song)—by René Favarger.  
O, gentle day (romance)—by René Favarger.  
I love the lilies (canzoncina)—by Frank Mori.  
Good morrow (ballad)—by Frank Mori.  
While my lady sleepeth (song)—by G. Linley.  
By the rivulet side (song)—by M. W. Balfe.  
Three part songs (for female voices)—by Jules Benedict.

CRAMER, BEALE, & Co., 201, REGENT STREET, LONDON; and  
167, NORTH STREET, BRIGHTON.

## VERDI'S NEW SONG. "WE'LL LAUGH AND SING ALL CARES AWAY."

The Poetry by **DESMOND RYAN.**  
From the Popular Opera, "*La Traviata*."

"Come laugh and be happy and banish care,  
True mirth is a blessing few mortals share;  
Our days are but brief and our joys decay;  
Let us merry then be while we may!  
Each hour and scene hath bliss in store,  
And pleasure shines before us;  
If sometimes grief come o'er us,  
'Tis fruitless to deplore!  
Then let us be happy while yet we may,  
And laugh and sing all cares away!"

"They say that this life is o'erfraught with woe—  
That happiness fled from us long ago—  
They know not the sweets on this earth we find,  
When friendship and love are entwined.  
'Tis best to take what fortune sends,  
And smile at future sorrow;  
Why should we fear the morrow  
When joy to-day attends?  
Then let us be happy while yet we may,  
And laugh and sing all cares away!"

Price 2s.

Published by **BOOSEY and SONS**, 28, Holles-street.

**LAURENTS ST. PATRICK QUADRILLE**, on Irish  
Airs, performed every evening at the Argyle Rooms with immense success,  
is published this day. Also Laurents's Bridesmaid's Valse, superbly illustrated in  
colours by Brandard, price 4s. Boosey and Sons, Musical Library, 28, Holles-st.

**NORDMANN'S ISABELLE Romance**, on a beau-  
tiful air from *Pré aux Clercs*, for the pianoforte, price 2s. 6d. Also  
just published by Nordmann, *La mia Letizia*, from Lombardi, price 2s. 6d. Geneva  
moreau brillante on De Beriot's 6th air, price 2s. 6d. Boosey and Sons, Musical  
Library, 28, Holles-street.

## NEW PUBLICATIONS.

### BRINLEY RICHARDS' NATIONAL AIRS FOR THE PIANOFORTE.

Solos, 8s.		Duets, 3s. 6d.	
ENGLISH.		IRISH.	
No. 1.—Home, Sweet Home.	No. 1.—St. Patrick's Day.		
2.—British Grenadiers.	2.—Off in the stilly night.		
3.—My Lodging.	3.—Fly not yet.		
<b>SCOTCH.</b>			
No. 1.—Blue Bells of Scotland.			
2.—Scots wha hae.			
3.—Auld lang syne.			

### D'ALBERT'S SCOTCH POLKA.

Splendidly Illustrated in Colours, with a Portrait of Her Majesty's Highland  
Piper in the National dress, by Royal permission.  
Price, 8s.; Septett, 3s. 6d.; Full Orchestra, 5s.

### D'ALBERT'S NEW GALOP.

**THE PELISSIER, or MALAKHOFF.** With a Portrait of the French Marshal  
in Colours.  
Solo or Duet, 3s.; Septett, 3s. 6d.; Full Orchestra, 5s.

### D'ALBERT'S LAST QUADRILLE.

GENEVA. A New Set on Swiss Airs. Illustrated.  
Price, 4s.; Duet, 4s.; Septett, 3s. 6d.; Full Orchestra, 5s.

### D'ALBERT'S BONNIE DUNDEE QUADRILLES.

Splendidly Illustrated,  
"M. D'Albert's last and best set of Quadrilles on Scotch Airs."  
Solos and Duets, 4s.; Full Orchestra, 5s.

### D'ALBERT'S MOUNTAIN DAISY WALTZ.

The Popular Waltz for 1856. Illustrated in Colours.  
Solo or Duet, 4s.; Full Orchestra, 5s.

### HOWARD GLOVER'S "TAM O'SHANTER."

This new and eminently successful Cantata is just published complete with the  
Choruses, and is especially recommended to the notice of all Musical Societies.  
Price 10s. 6d.

## CHAPPELL, 50, NEW BOND STREET.

**MR. BALFE'S NEW VOLUME OF SONGS**, selected  
from Longfellow's Poems, is now ready. Price 12s., splendidly bound.—  
Boosey and Sons, Musical Library, 28, Holles-street.

**M. W. BALFE.**—"GOOD NIGHT! GOOD NIGHT! BELOVED."  
Serenade. The Poetry by Longfellow; the Music by Balfe; sung by Sims  
Reeves. Price 2s. 6d.—Boosey and Sons, Musical Library, 28, Holles-street.

**M. W. BALFE.**—"THE REAPER AND THE FLOWERS."  
Song. The Poetry by Longfellow; the Music by Balfe; sung by Miss  
Dolby. Price 2s.—Boosey and Sons, Musical Library, 28, Holles-street.

**M. W. BALFE.**—"THIS IS THE PLACE, STAND STILL, MY  
M. STEED. Song. The Poetry by Longfellow; the Music by Balfe; sung by  
Miss Huddart. Price 2s.—Boosey and Sons, Musical Library, 28, Holles-street.

**M. W. BALFE.**—"ANNIE OF THARAW." Song. The  
Poetry by Longfellow; the Music by Balfe; sung by Mr. Weiss. Price  
2s. 6d.—Boosey and Sons, Musical Library, 28, Holles-street.

**M. W. BALFE.**—"THE DAY IS DONE." Song. The  
Poetry by Longfellow; the Music by Balfe. Price 3s. 6d.—Boosey and  
Sons, Musical Library, 28, Holles-street.

**M. W. BALFE.**—"THE GREEN TREES WHISPERED MILD  
AND LOW. Song. The Poetry by Longfellow; the Music by Balfe  
Price 2s.—Boosey and Sons, Musical Library, 28, Holles-street.

**M. W. BALFE.**—"TRUST HER NOT." Duet. The Poetry  
by Longfellow; the Music by Balfe; sung by the Misses Brougham.  
Price 3s.—Boosey and Sons, Musical Library, 28, Holles-street.

Published by **JOHN BOOSEY**, of 7, South-square, Gray's Inn, in the parish of  
St. Andrew's-in-the-Fields, at the office of **BOOSEY & SONS**, 28, Holles-street.  
Sold also by **REED**, 15, John-street, Great Portland-street; **ALLEN**, Warwick  
lane; **VICKERS**, Holywell-street; **KETH**, Prowse, & Co., 48, Cheapside;  
**G. SCHEURMANN**, 55, Newgate-street; **JOHN SHEPHERD**, Newgate-street;  
**HARRY MAY**, 11, Holborn-bars. Agents for Scotland, **FATHERSON & SONS**  
Edinburgh; for Ireland, **H. BUSSELL**, Dublin; and all Music-sellers.

Printed by **WILLIAM SPENCER JOHNSON**, "Nassau Steam Press" 60, St. Martin's  
lane, in the Parish of St. Martin-in-the-Fields, in the County of Middlesex.—  
Saturday, April 5, 1856.